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QUAECUMQUE VERA

24 MORCEAUX

d'un caractère différent dans toutes les tonalités et

24 MODULATIONS

pour

L'ORGUE.

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24 STÜCKE

verschiedenen Characters in allen Tonarten und

24 Uebergänge

für die

ORGEL

von

J. F. SCHWENCKE.

Pr. Netto M. 4,50. Pr. Net Fr. 6.–

Eigenthum des Verlegers.

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24 Stücke

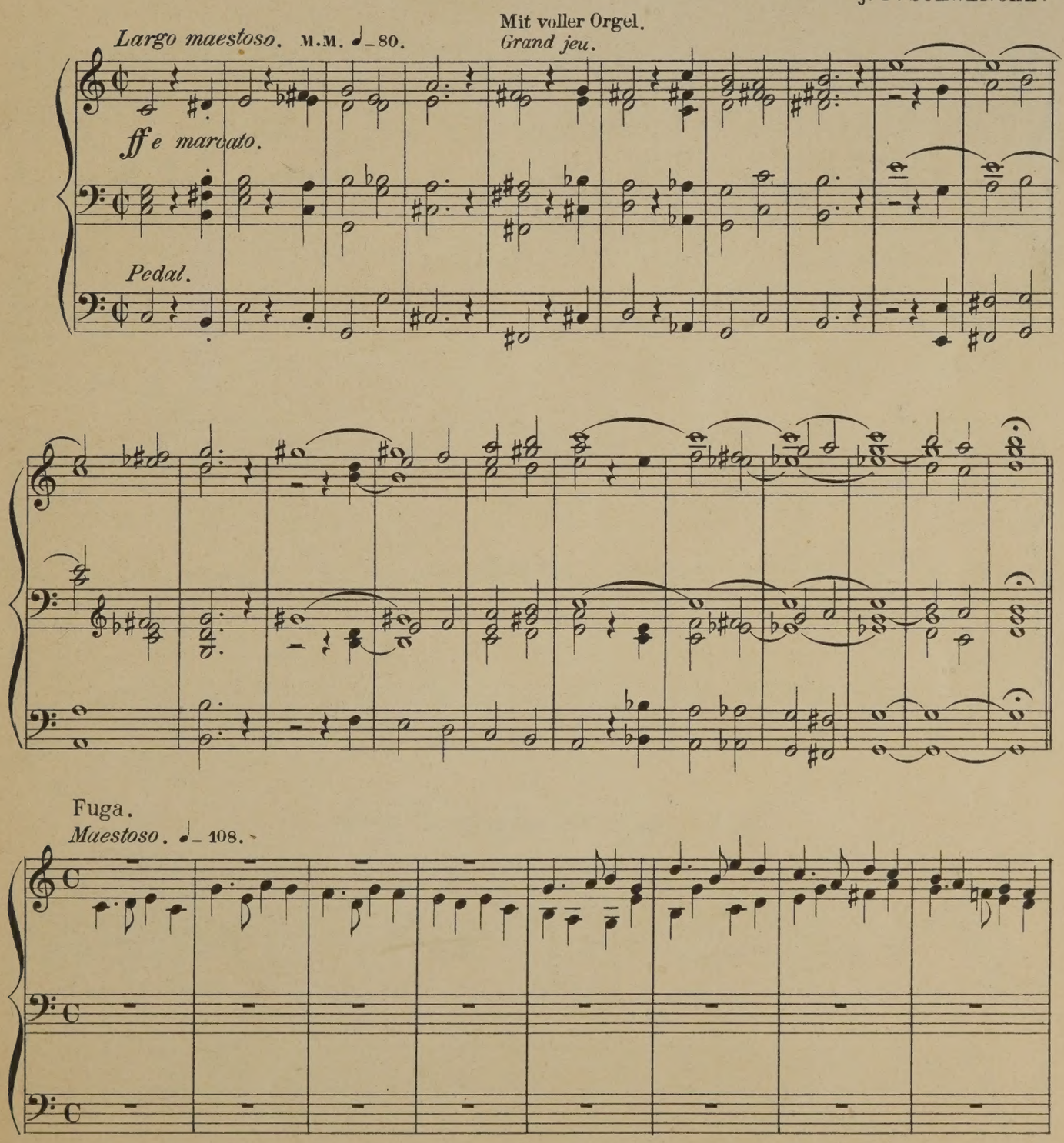
verschiedenen Characters in allen Tonarten
und 24 Uebergänge für die Orgel.

24 morceaux

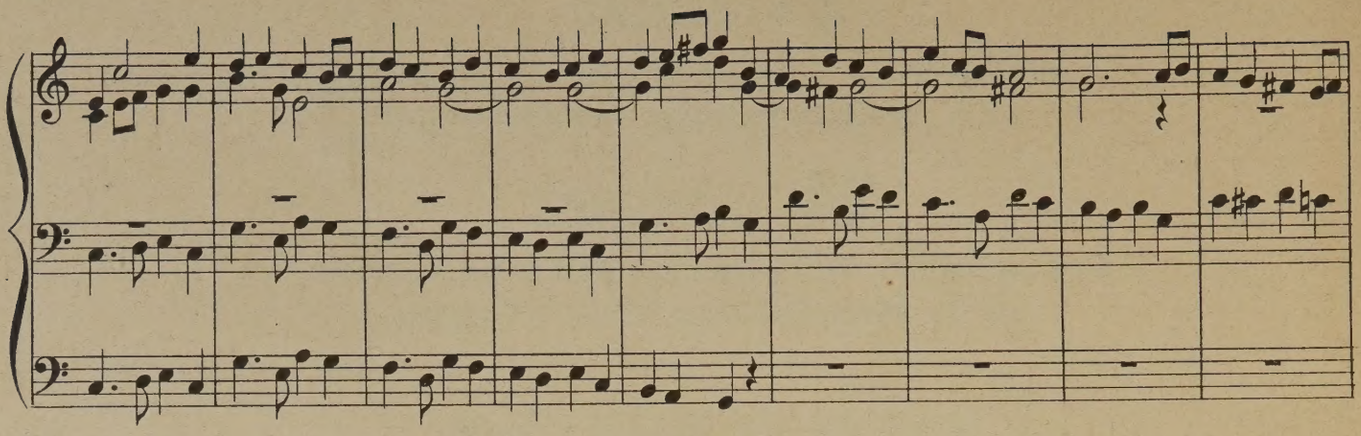
d'un caractère différent dans toutes les tonalités
et 24 Modulations pour l'Orgue.

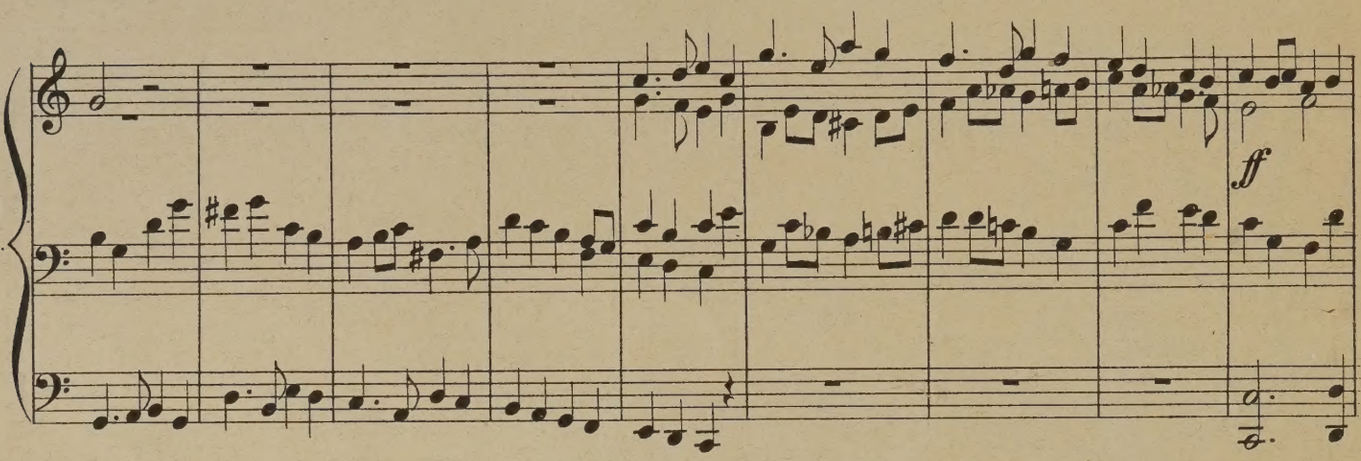
Nº 1. C-dur. Do majeur. C major.

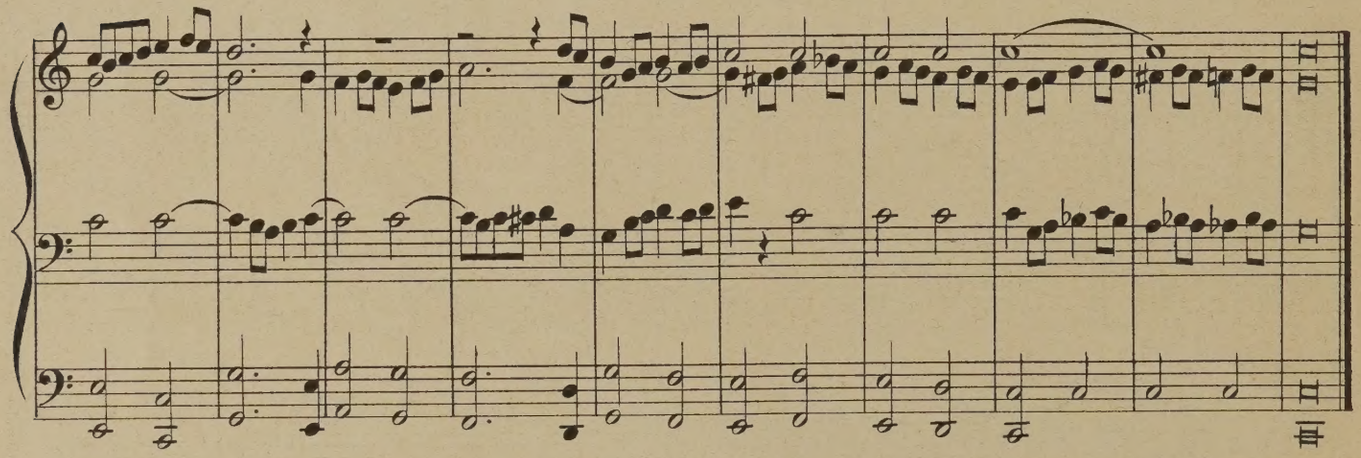
J. F. SCHWENCKE.



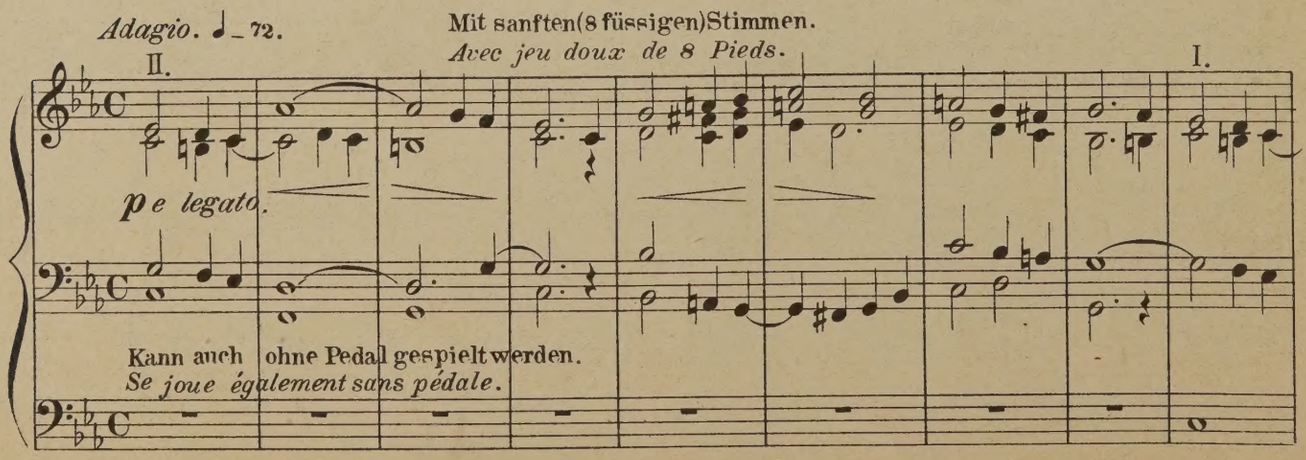
2638622







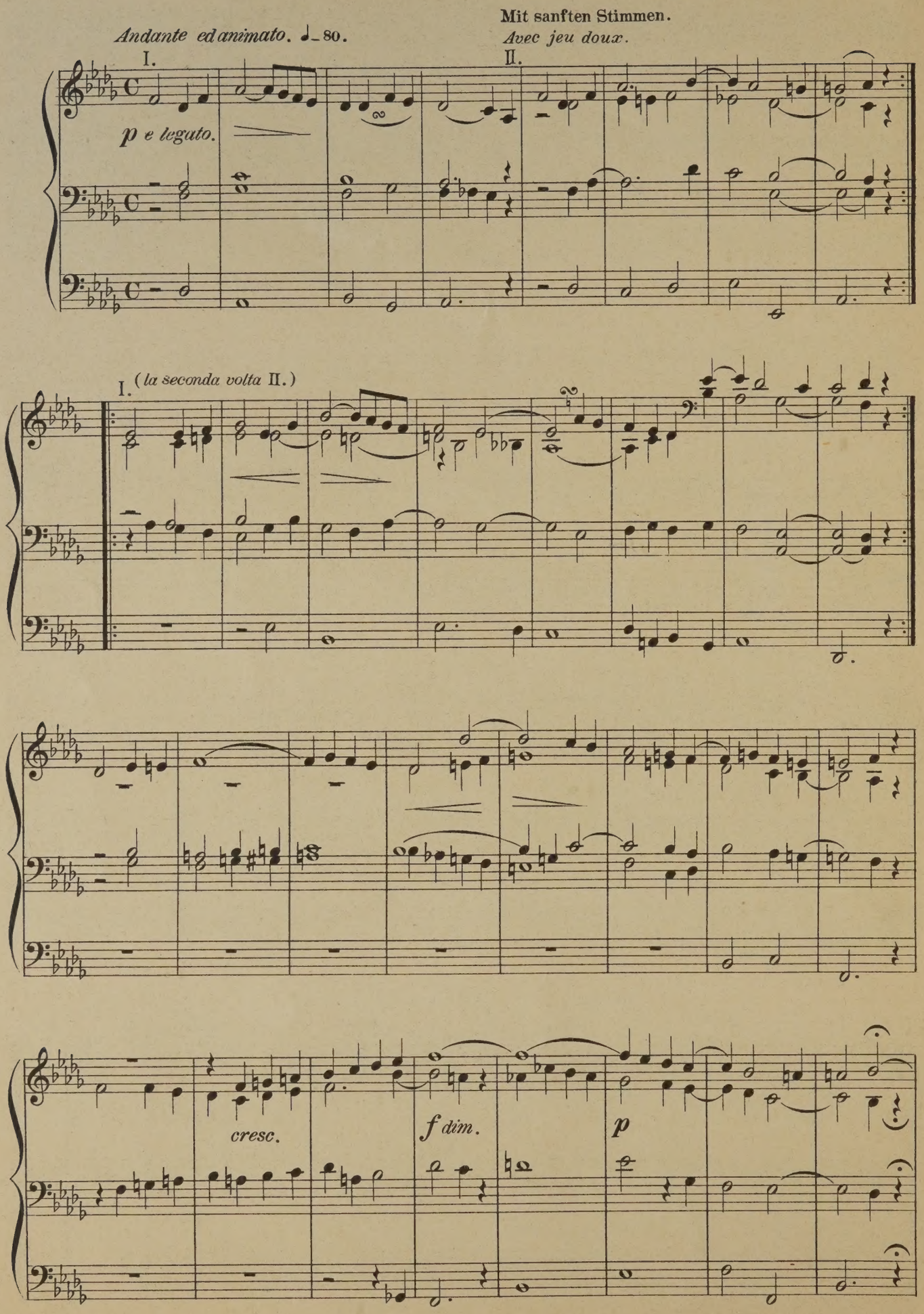
№ 2. C-moll. Do mineur. C minor.



II.

I. *cresc.* *f* *dim.* *p*

Nº 3. Des-dur. Ré bémol majeur. D flat major.



♩ = 72.

I.

II.

II.

I. ♩ = 80.

cresc.

f

dim.

p

II.

ritard.

dim.

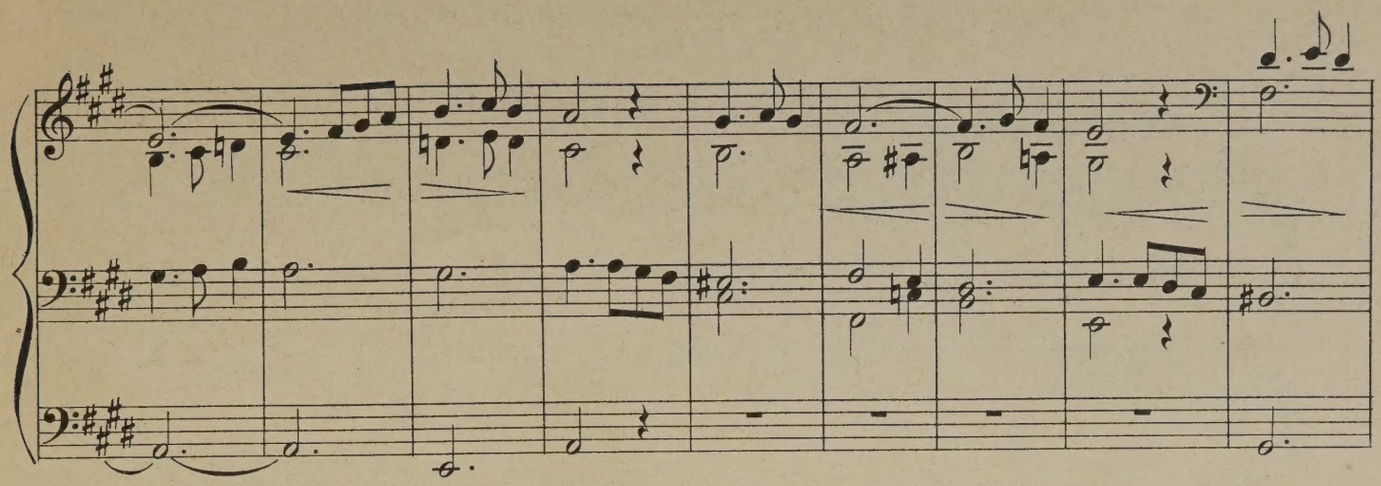
pp

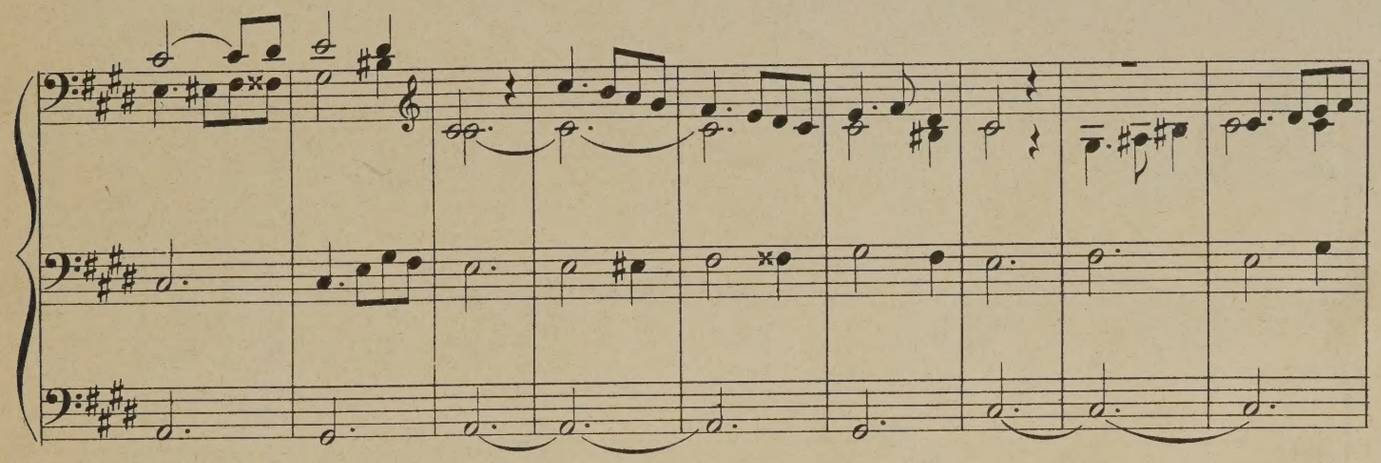
N°4. Cis-moll. Ut dièze mineur. C sharp minor.

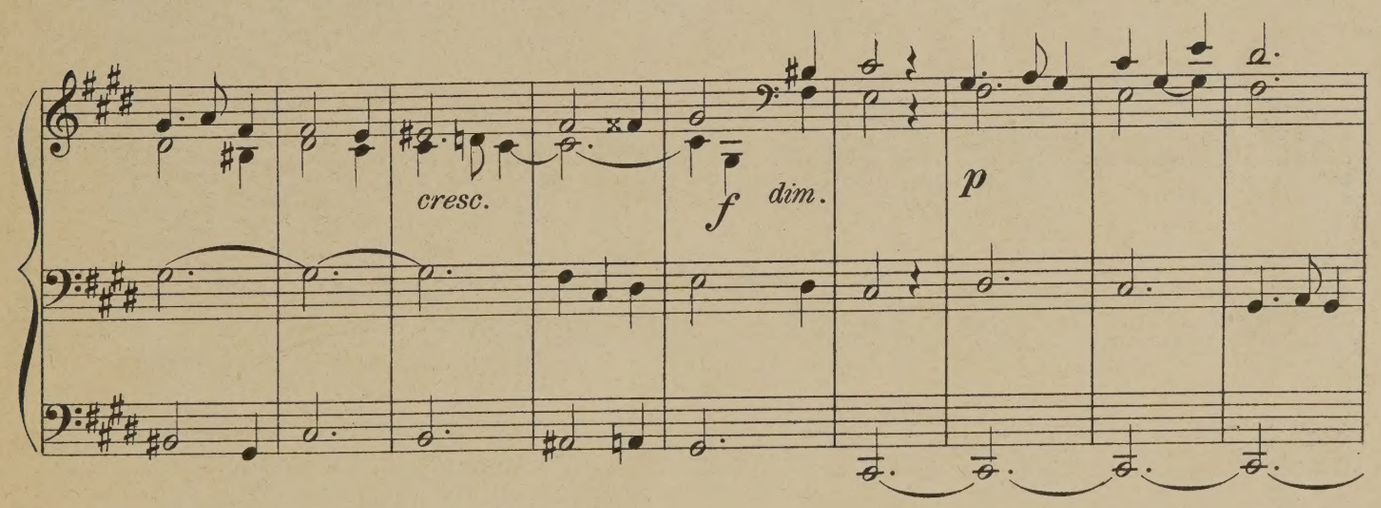
Mit abwechselnd sanften Stimmen.
jeu doux à employer alternativement.

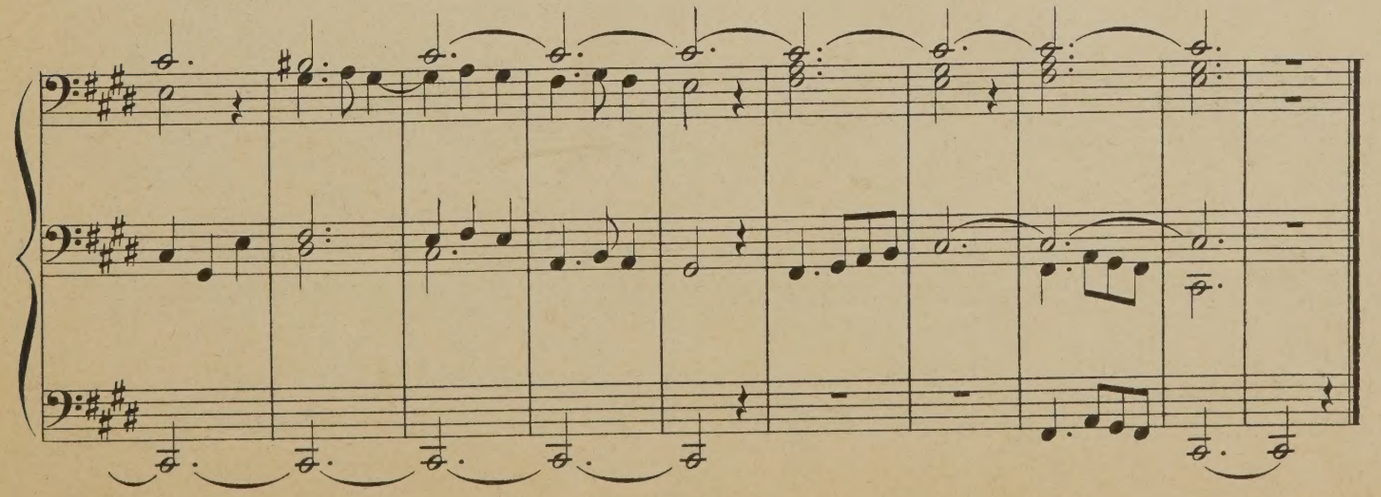
Larghetto. ♩ = 76.

p

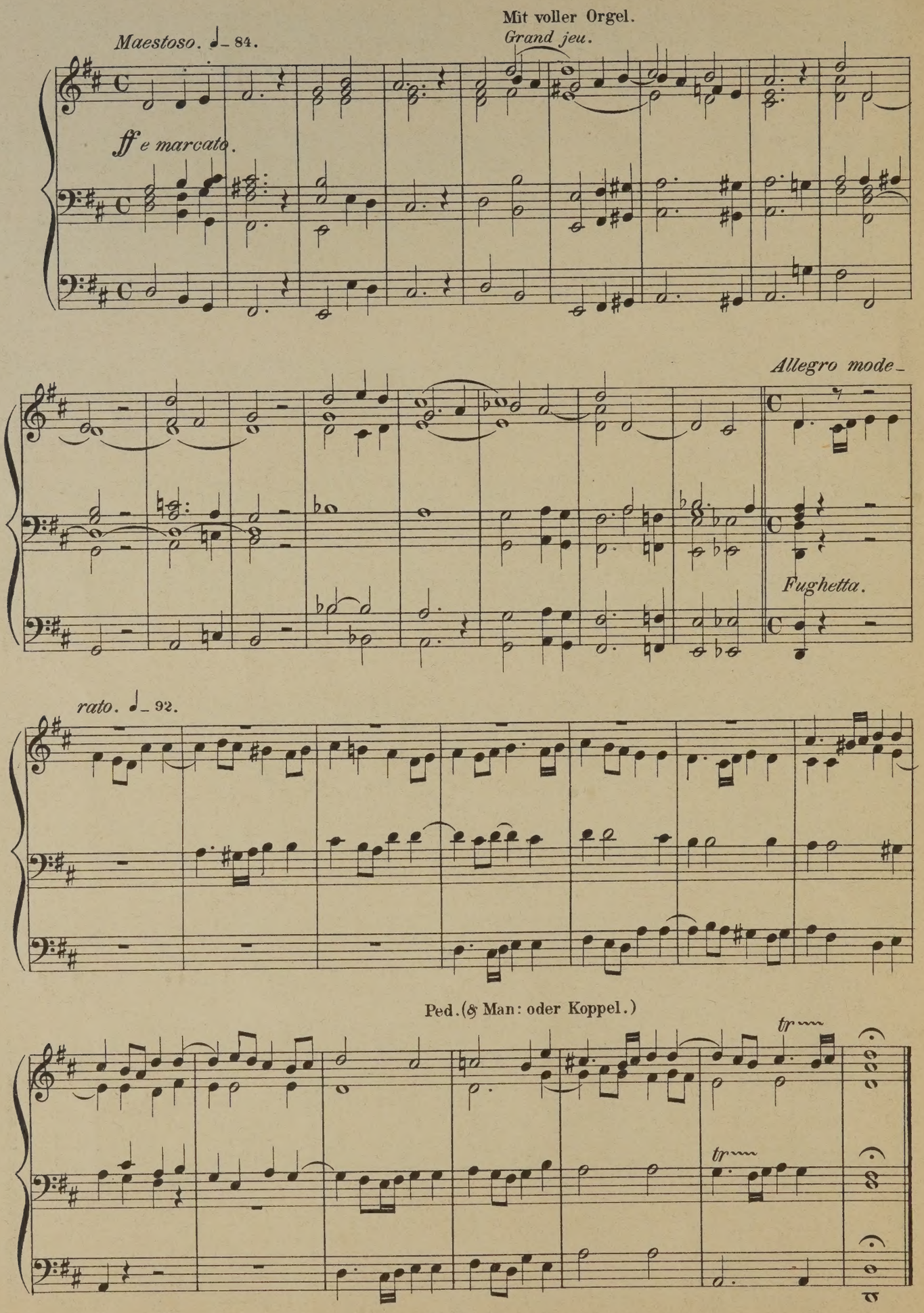




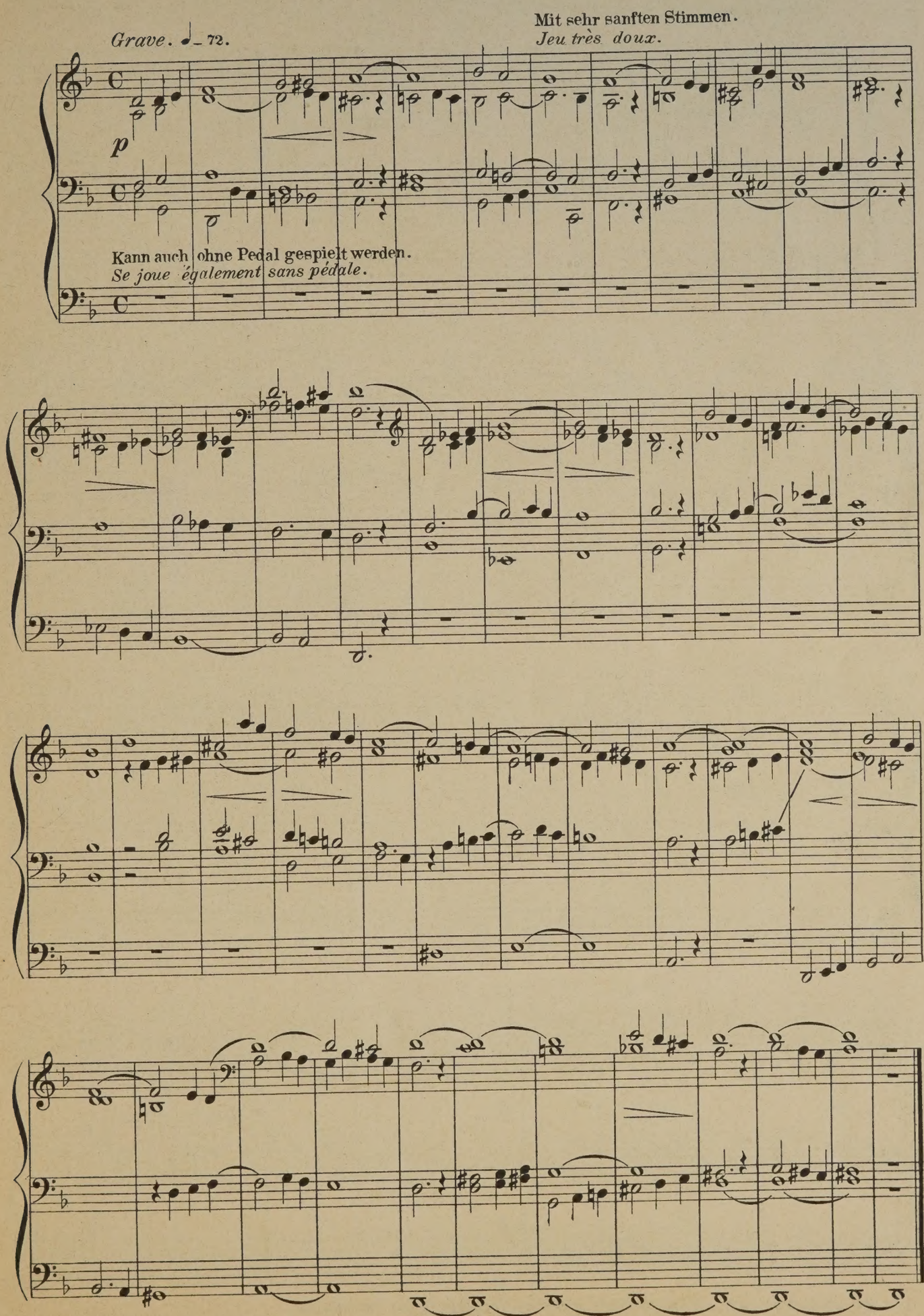

cresc.
f
dim.
p



№ 5. D-dur. Ré majeur. D major.



Nº 6. D-moll. Ré mineur. D minor.



No. 7. Es-dur. Mi bémol majeur. B flat major.

Für 4 Claviere.
Pour 4 Clavier. (Echo.)

Allegro maestoso. ♩ = 116

I.(*) II. III. I.

ff *marcato.* *p* *pp* *ff*

ff

II. III. I.

p *pp* *ff*

ff

II. III. I.

p *pp* *ff*

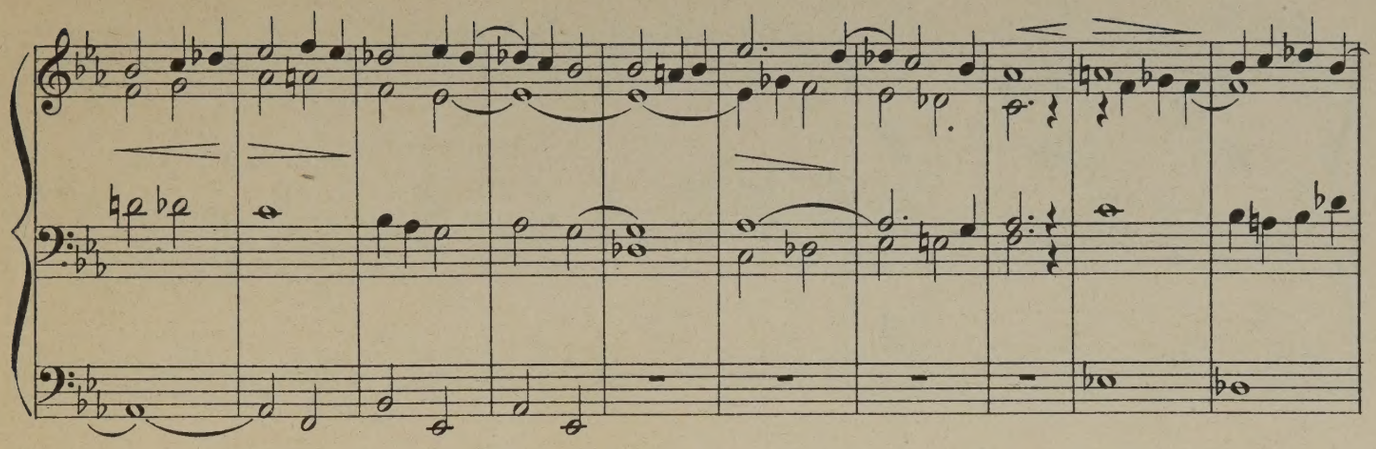
ff

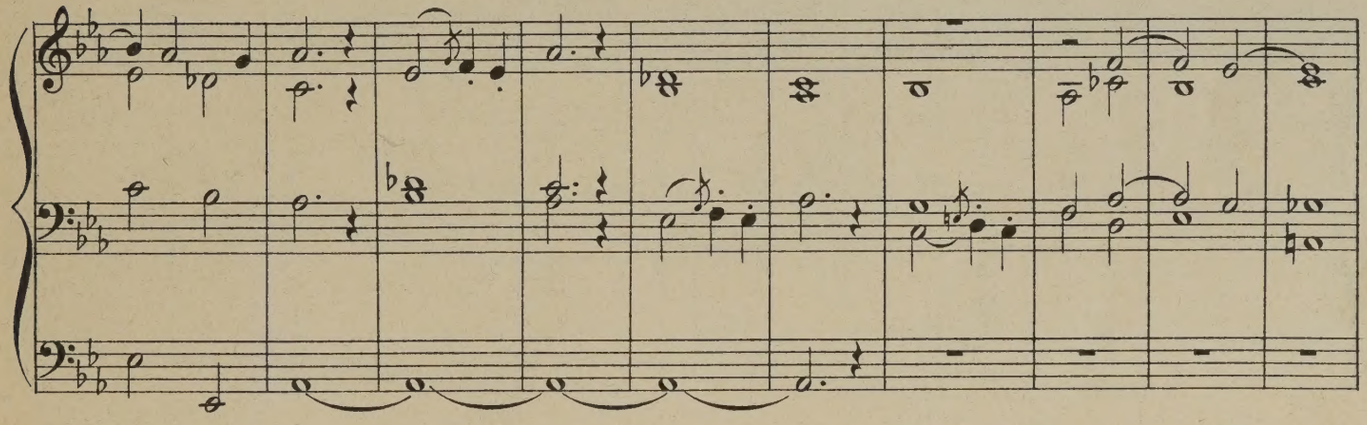
II. III. IV.

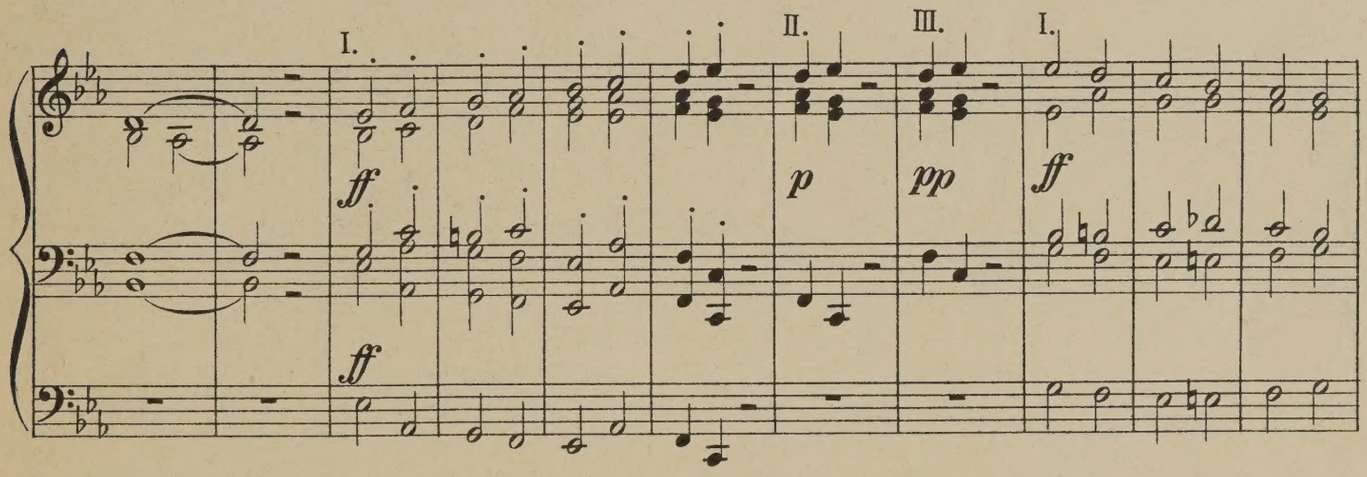
p *pp* *p*

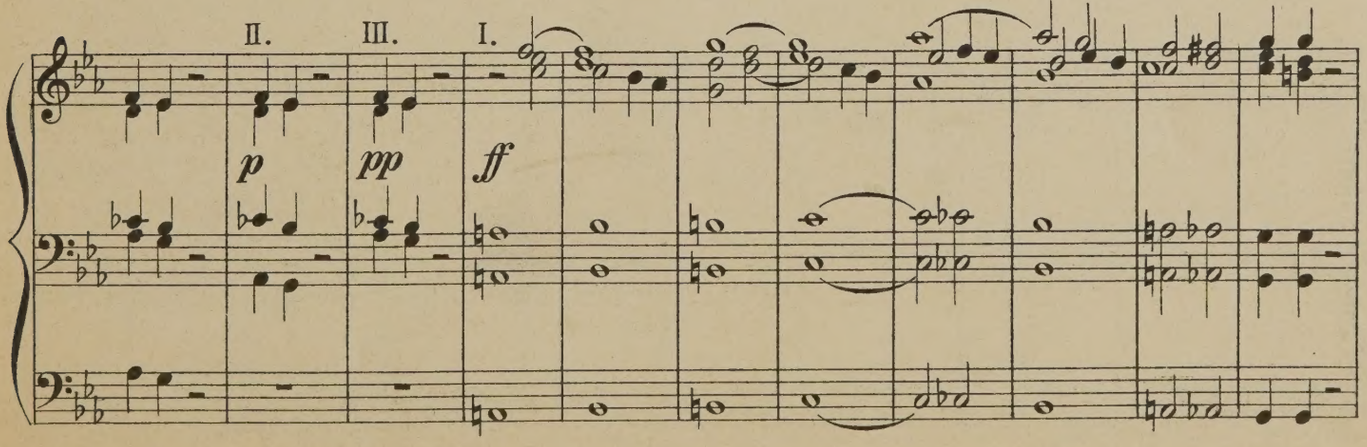
p

*) Mit der diatonischen, auf und abwärts gehenden Tonleiter in der Oberstimme.
La gamme diatonique ascendente et descendante dans la partie supérieure.






I.
II.
III.
I.
ff
p
pp
ff
ff


II.
III.
I.
p
pp
ff

II. III. I.

p *pp* *ff*

ff

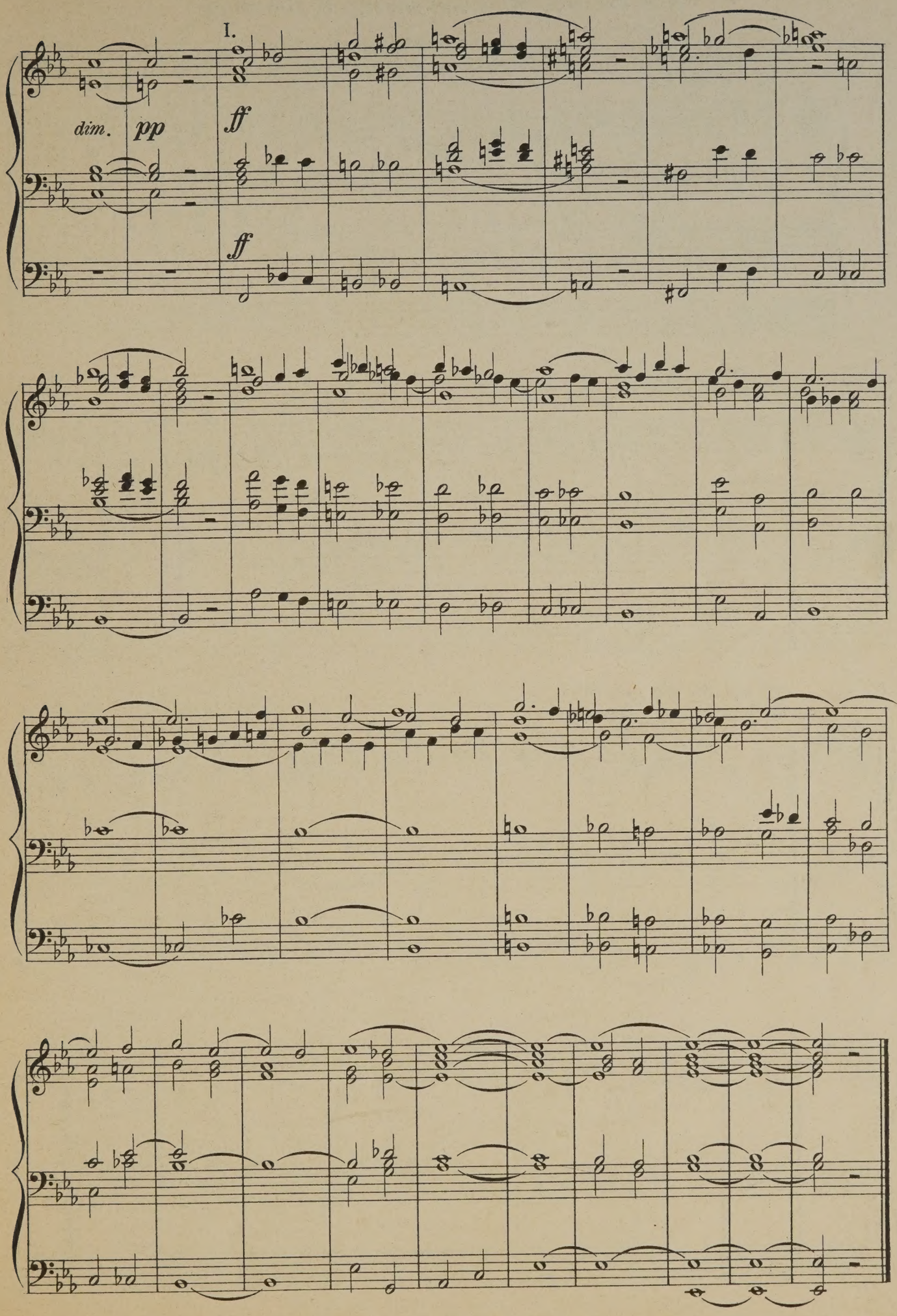
III. (Clar.)

cresc.

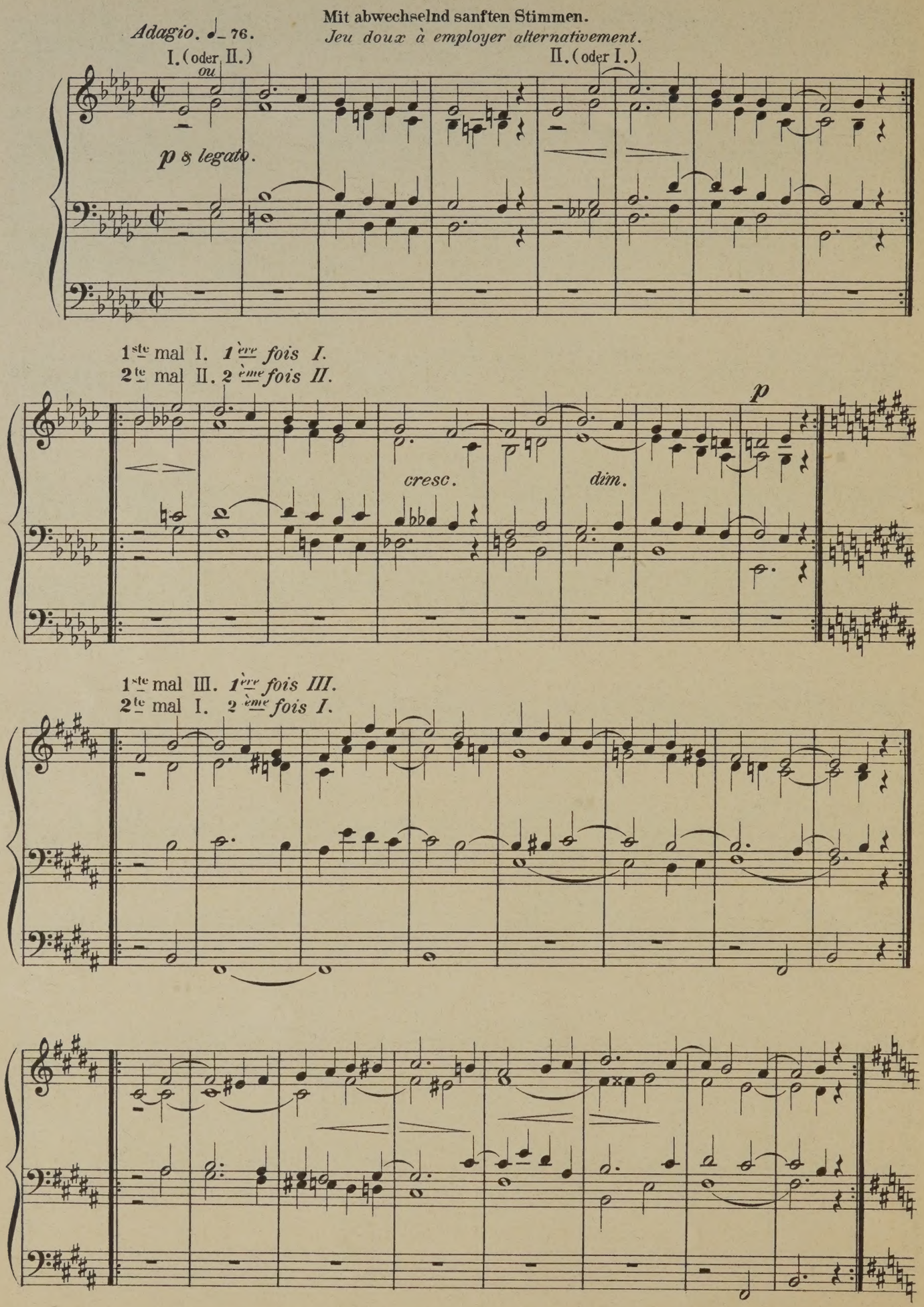
mf

dim.

p *cresc.* *mf* *ritard.*


I.
dim.
pp
ff
ff

Nº 8. Es-moll. Mi bémol mineur. E flat minor.



III.

p

p

Un poco accelerando.

cresc.

I.

un poco rit. e dim.

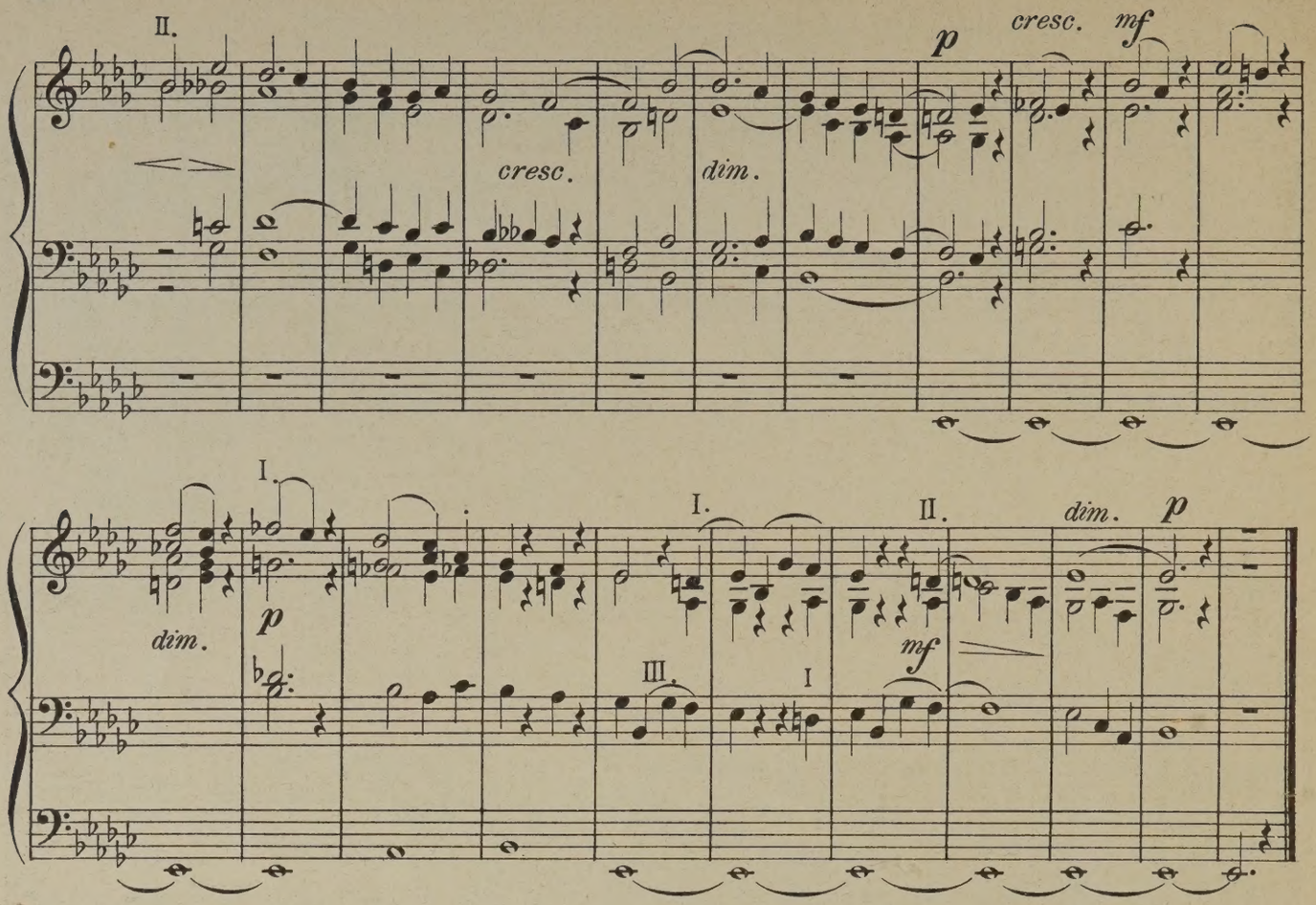
p

a tempo.

II.

p

I.



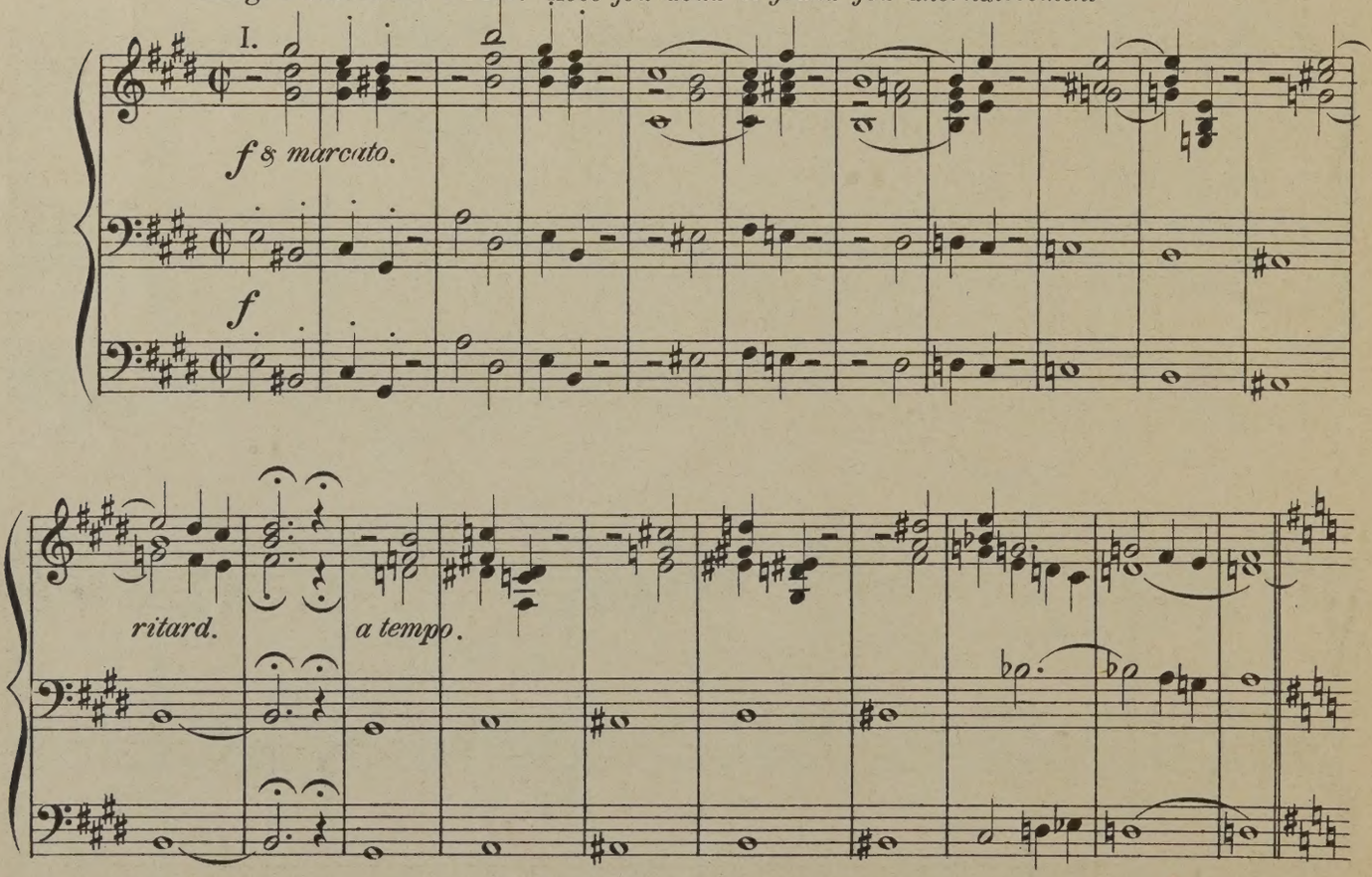
Nº 9. E-dur. Mi majeur E sharp major.

Quasi Fantasia.

Allegro maestoso. ♩ = 100.

Mit abwechselnd starken und schwachen Stimmen.

Avec jeu doux et grand jeu alternativement.



II

p

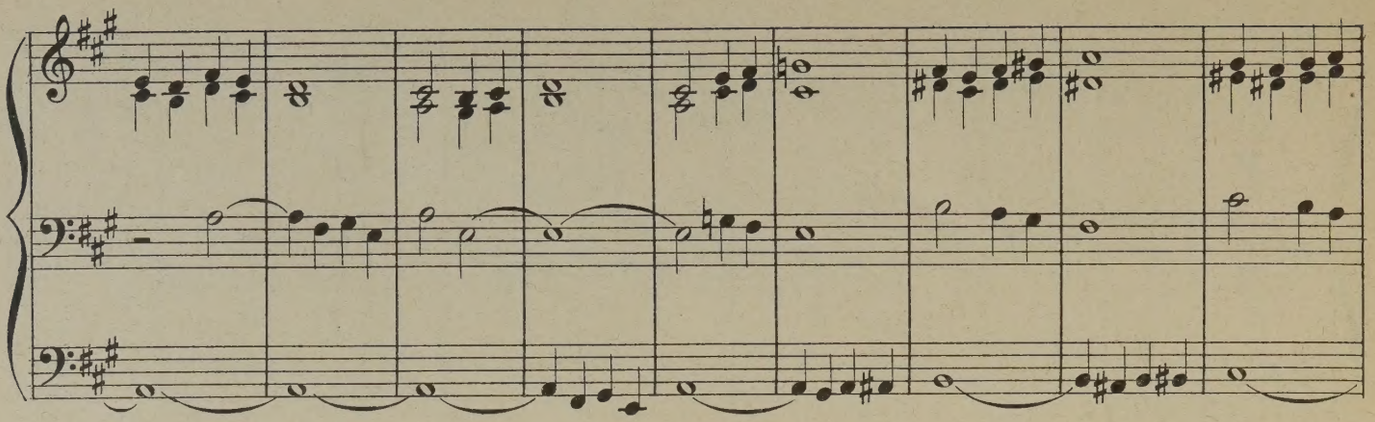
f

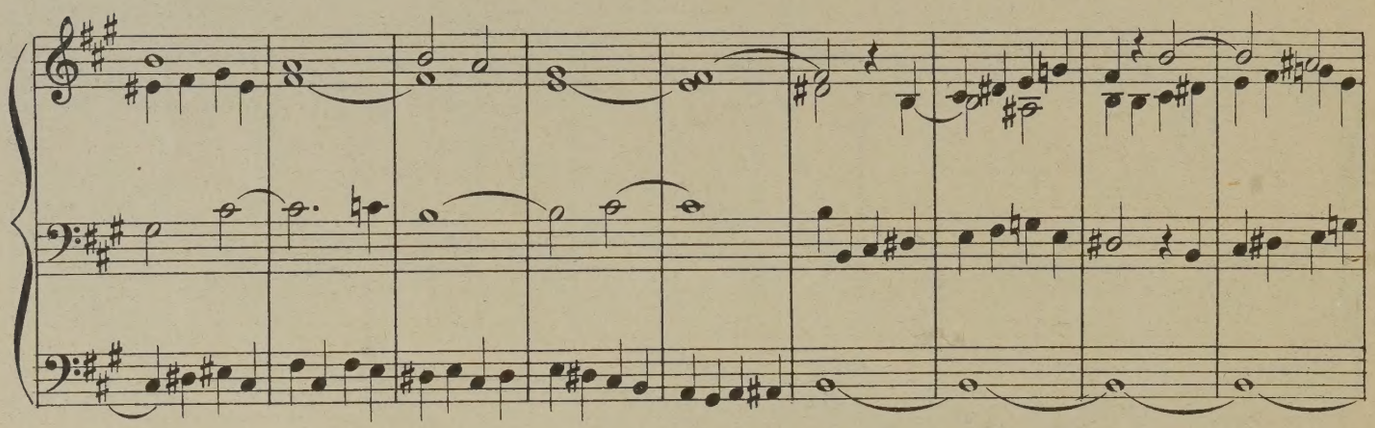
f

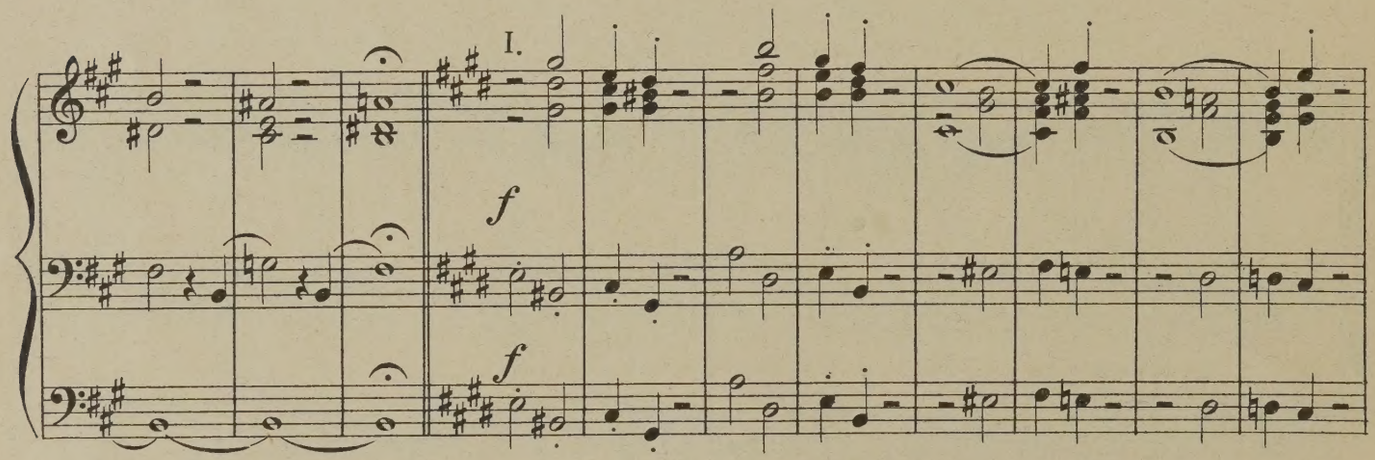
II.

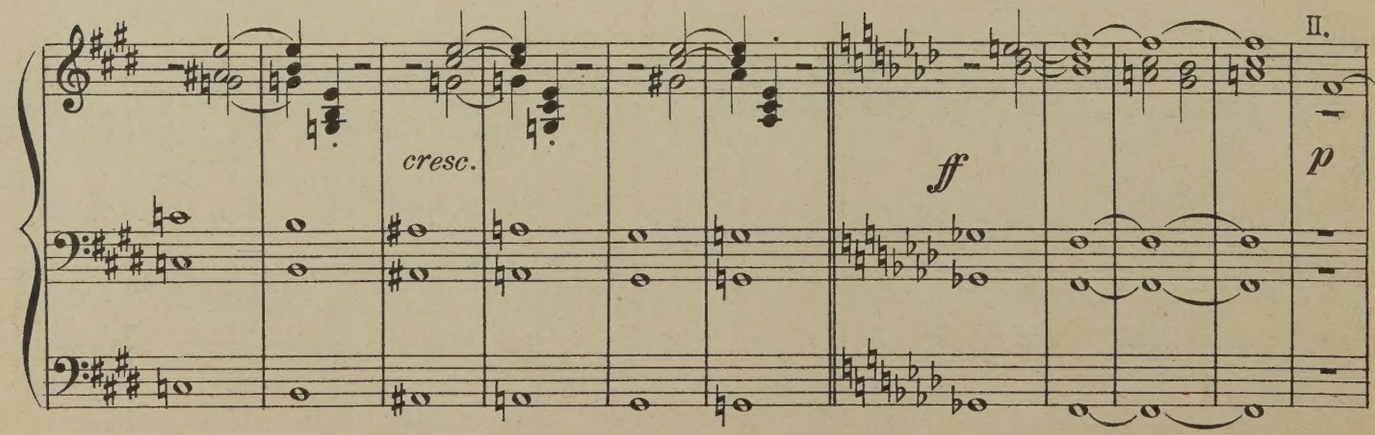
p

p






I.
f
f


cresc.
ff
II.
p

cresc. dim. p

p

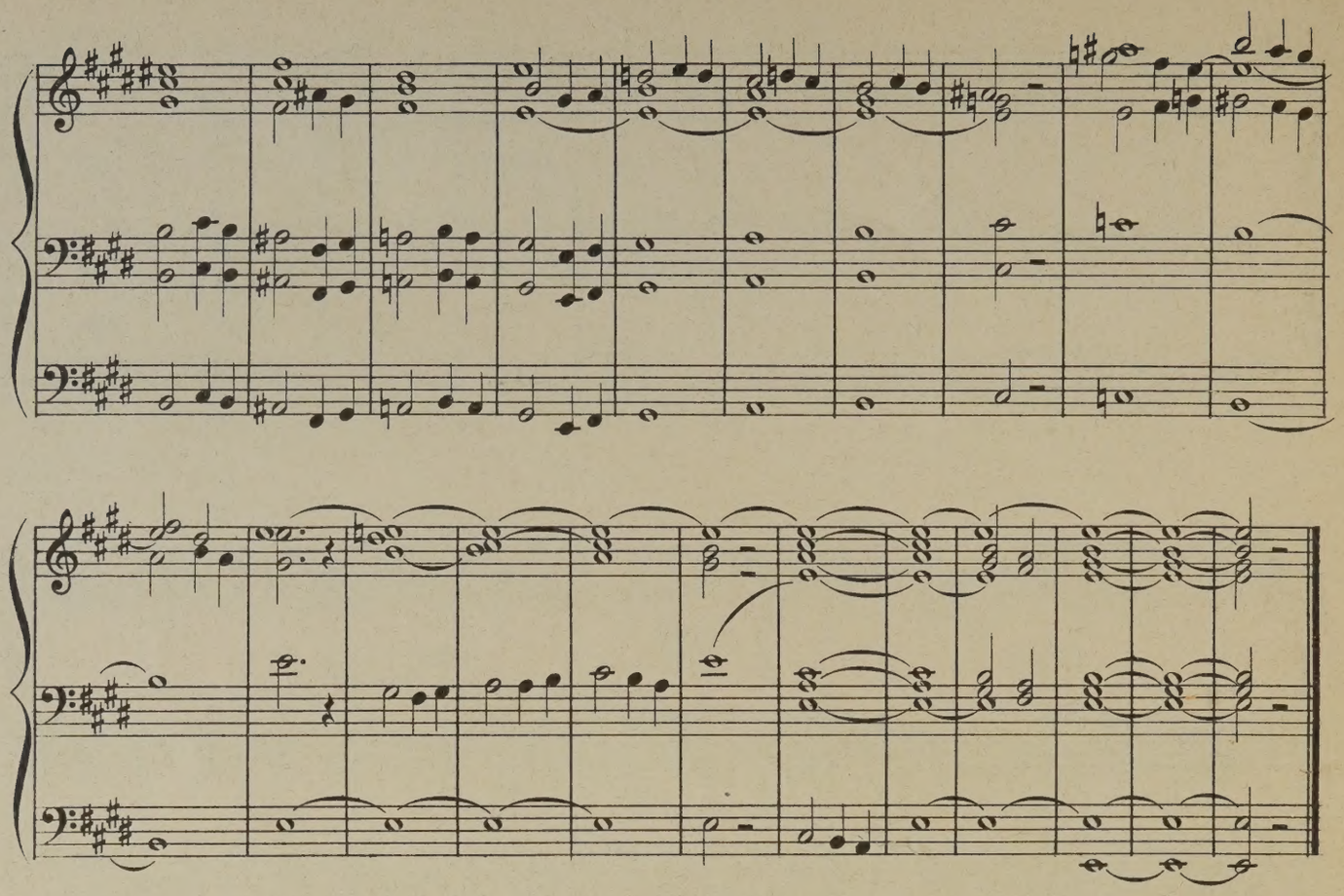
cresc. mf dim. p

dim.

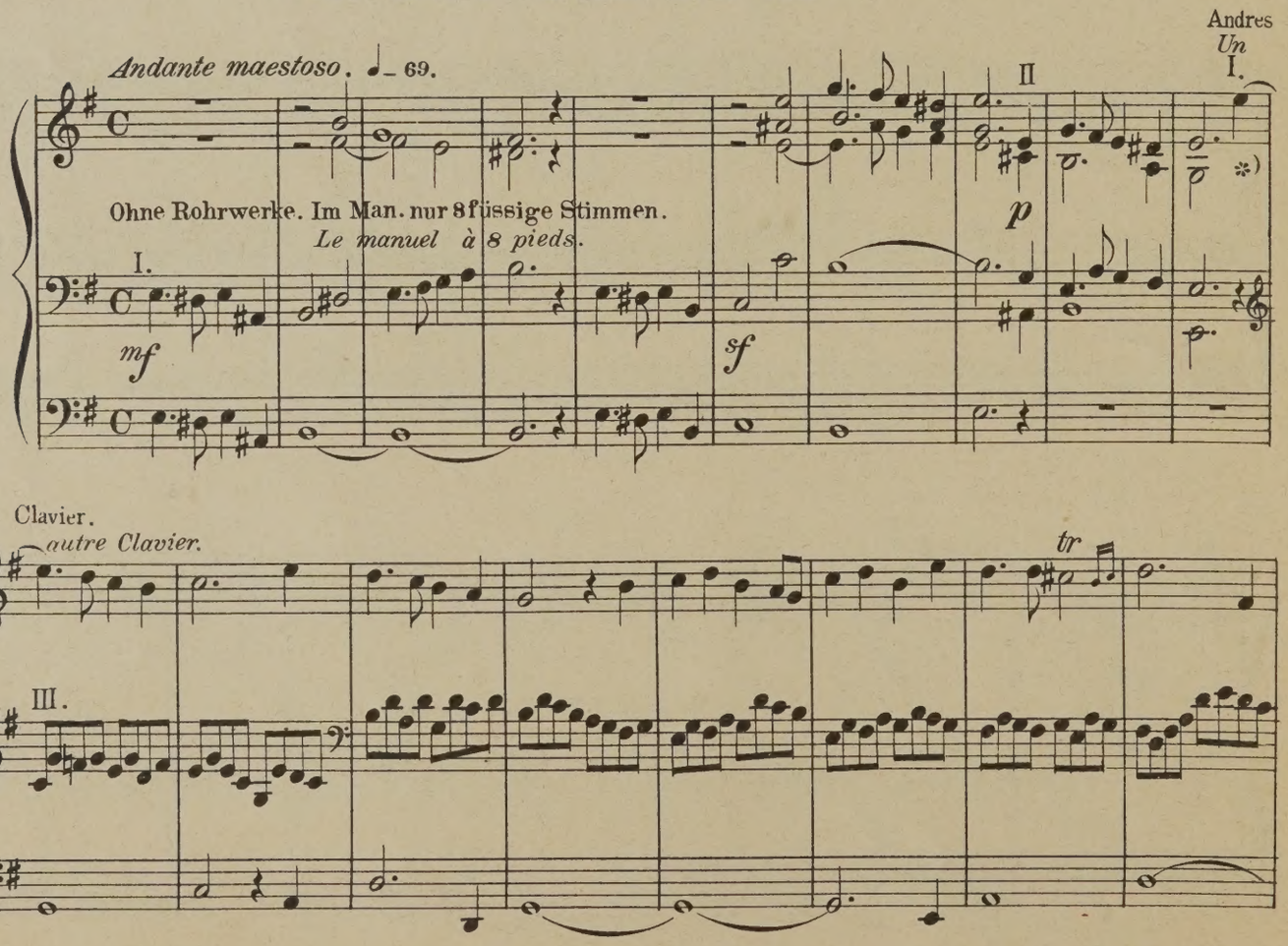
I.

pp ff

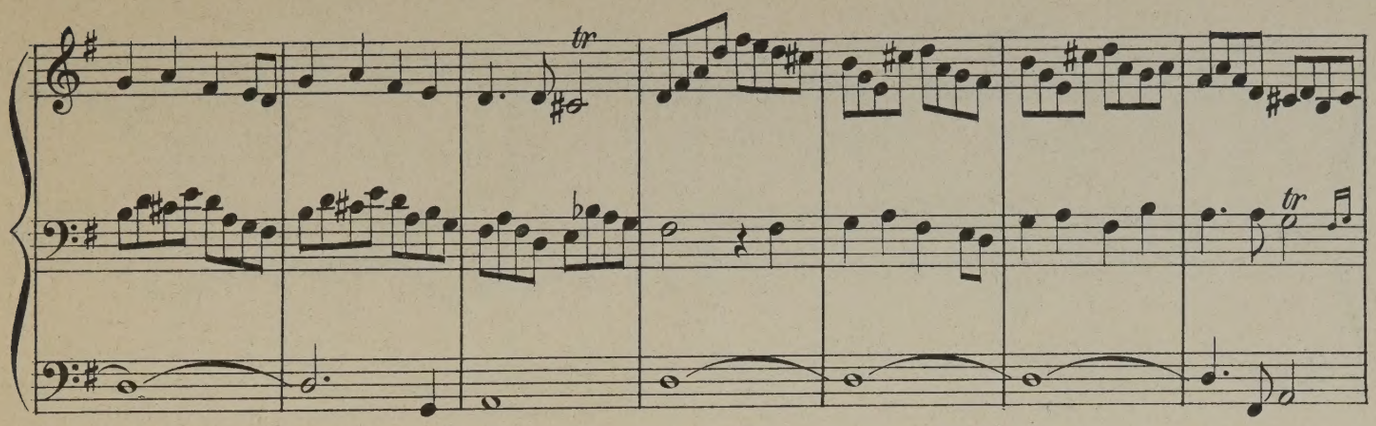
ff

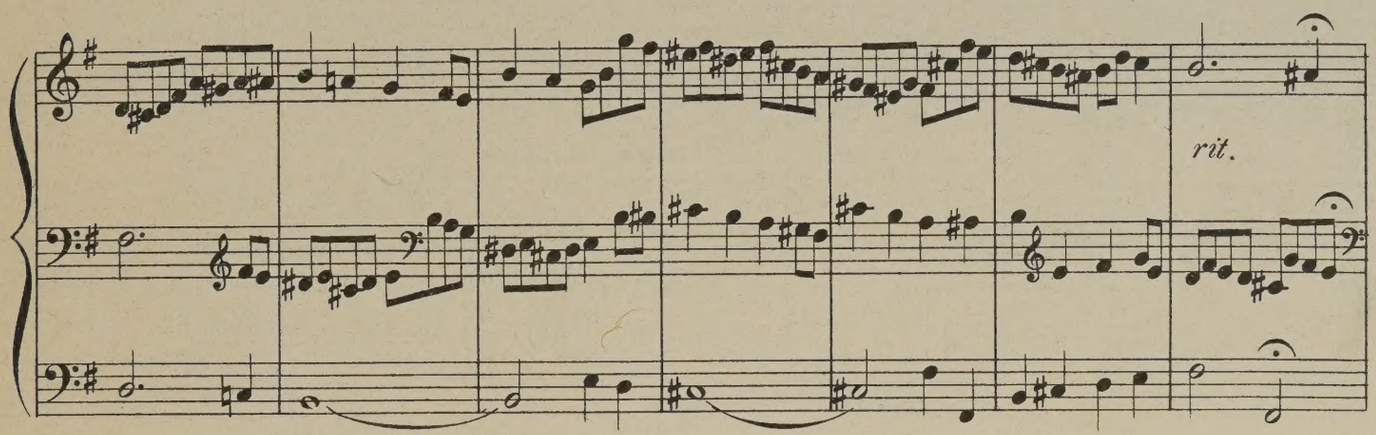


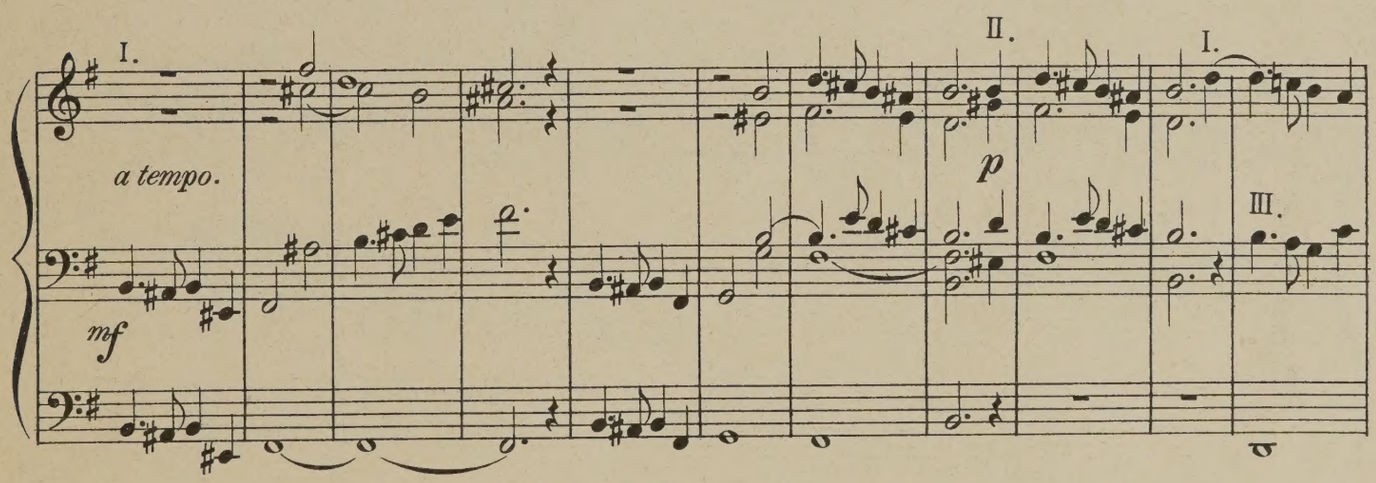
Nº 10. E-moll. Mi mineur. E minor.

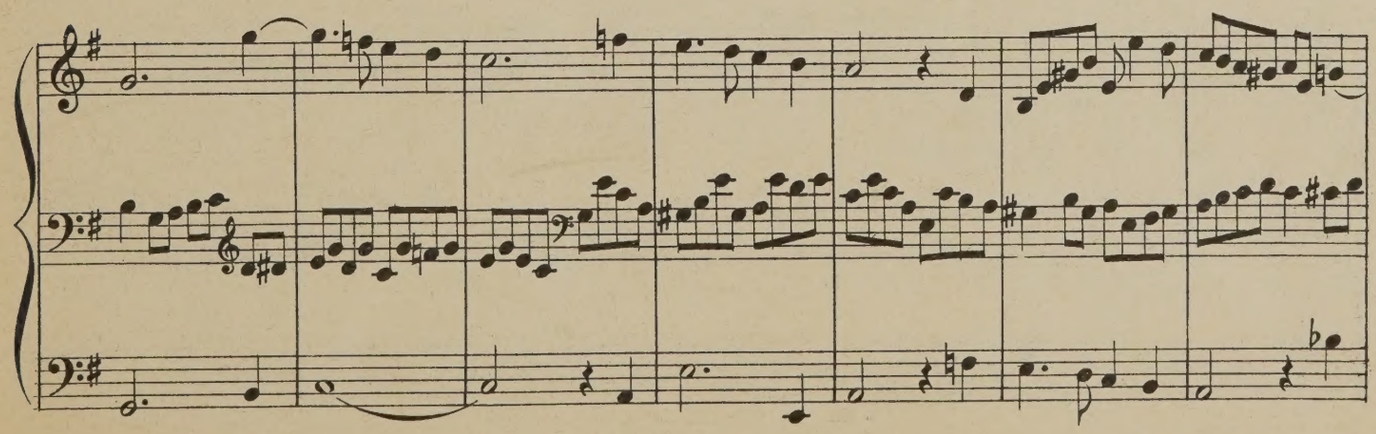


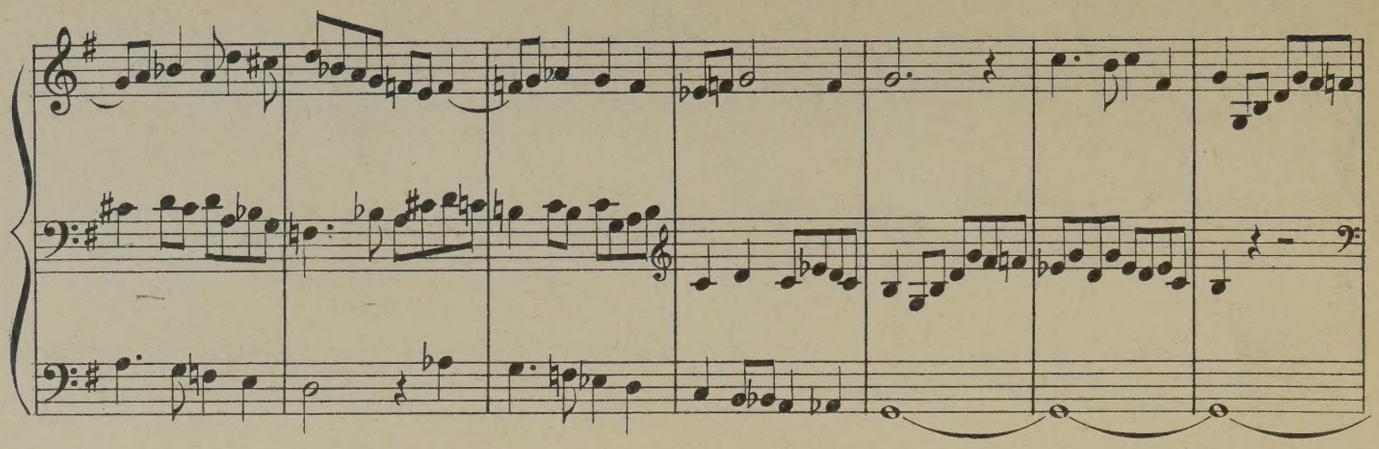
*) Diese 3stimmigen Sätze werden auf zwei Clavieren gespielt.
Les phrases à 3 voix se jouent sur deux claviers.

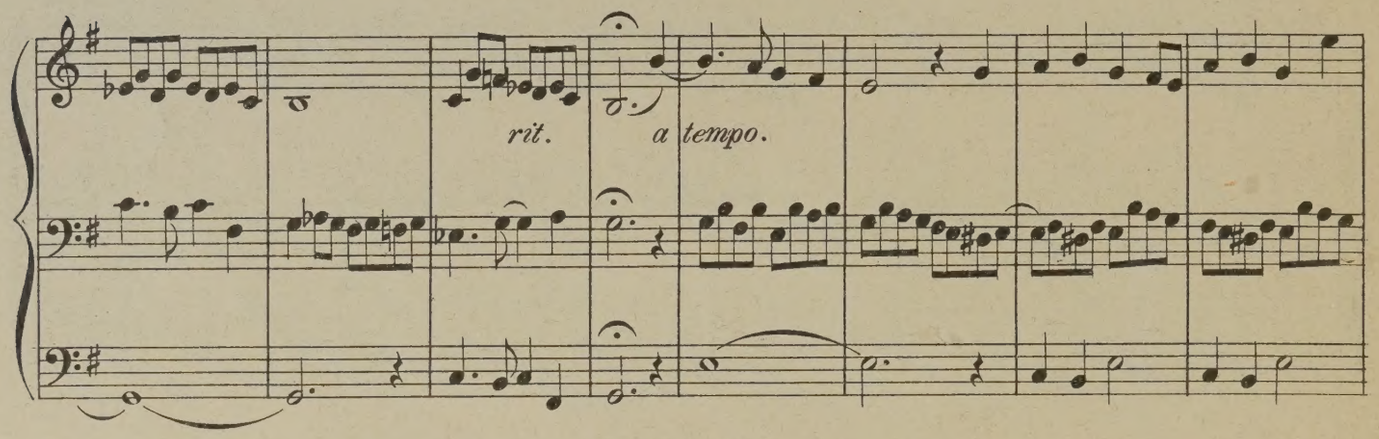

tr
tr

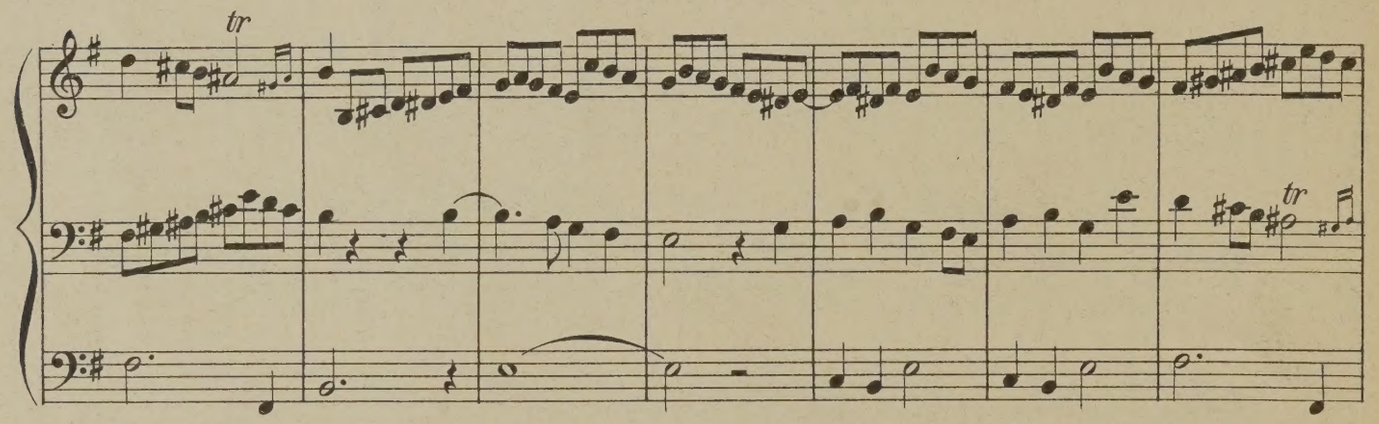

rit.

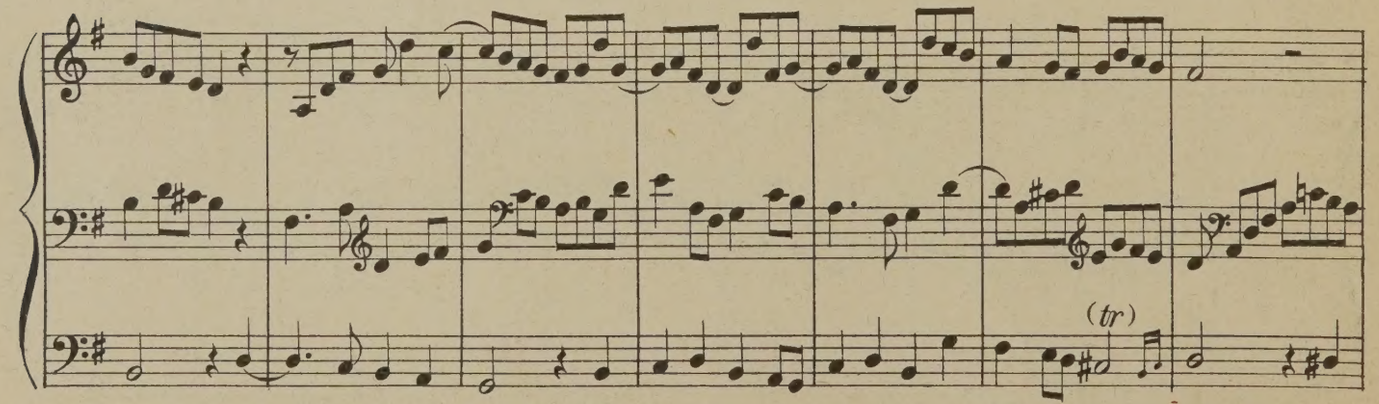

I.
a tempo.
mf
II.
p
I.
III.

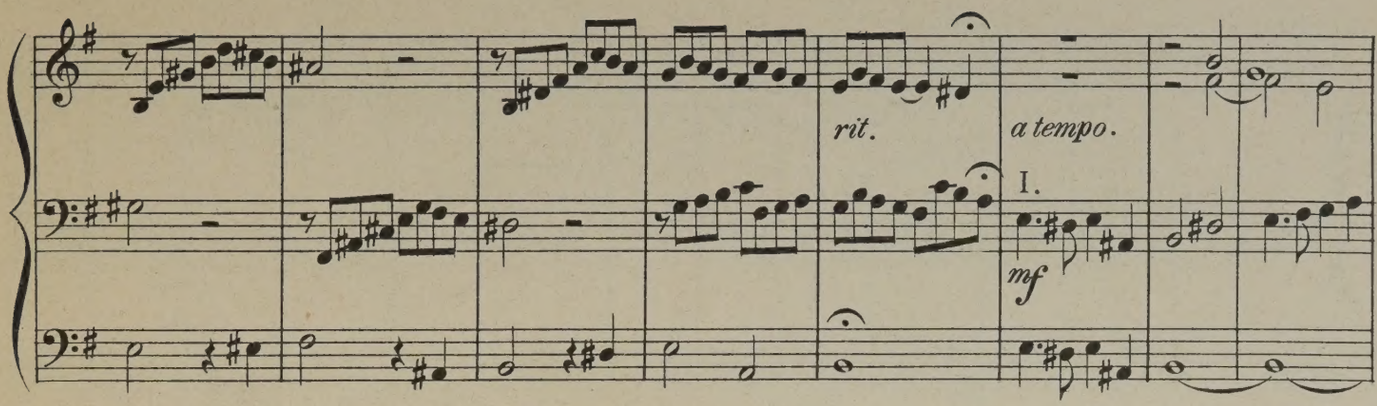


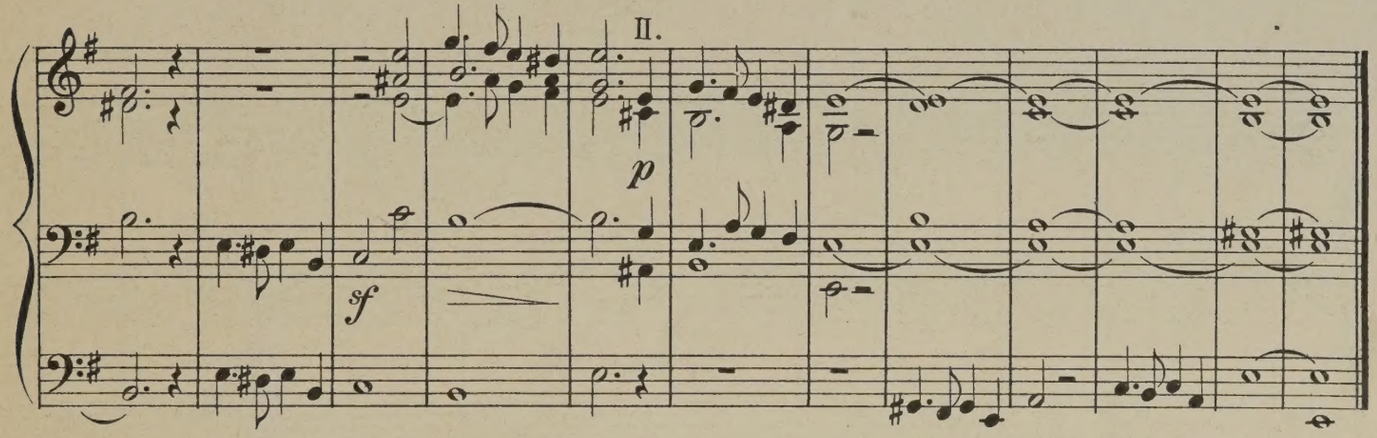



rit.
a tempo.


tr
tr


(tr)

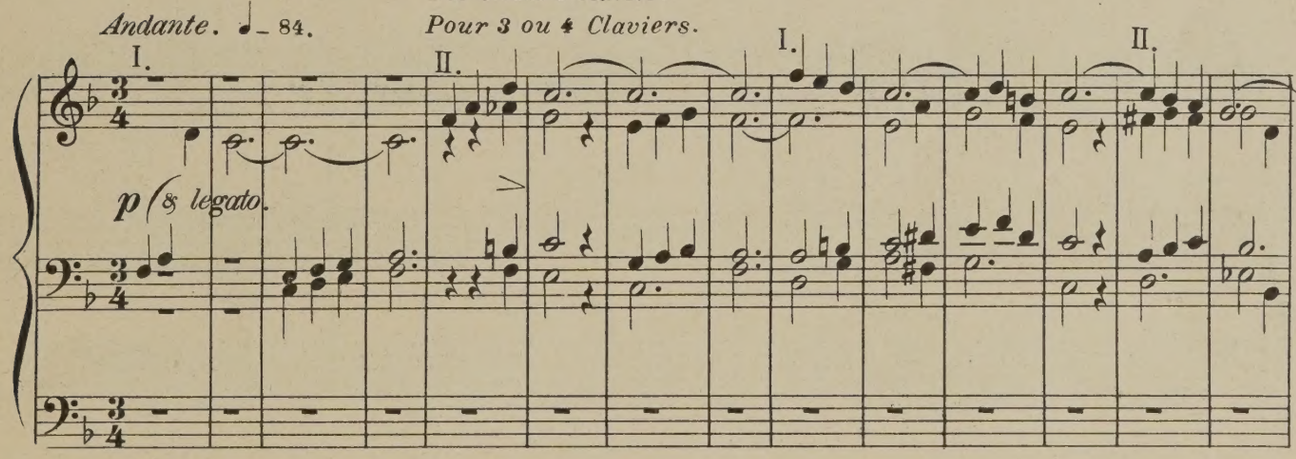


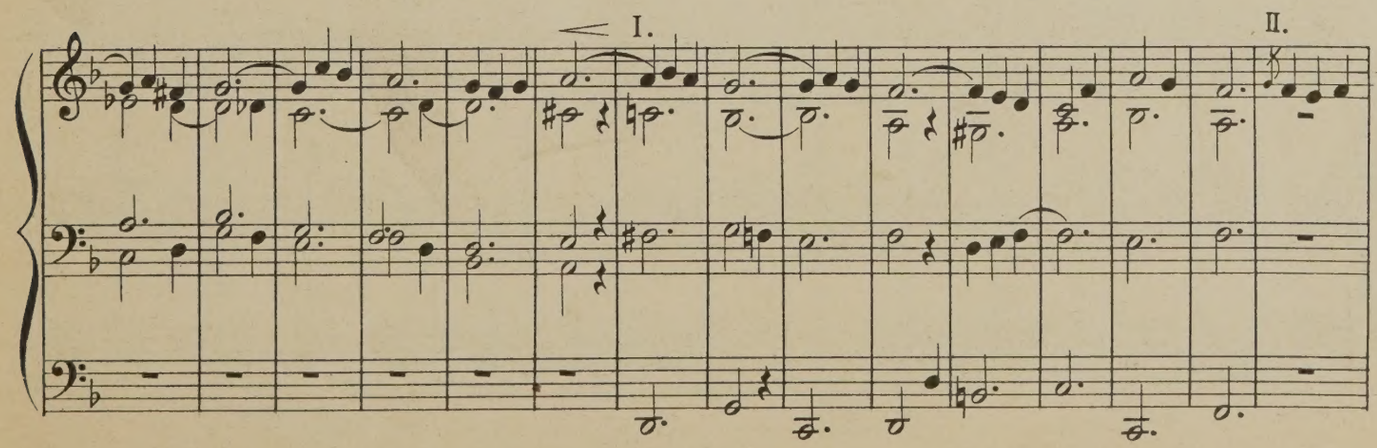


No. 11. F-dur. Fa majeur. F major.

Für 3 oder 4 Claviere.

Pour 3 ou 4 Claviers.





III. I.

IV. I.

IV. I.

IV. (oder II.) I. II.

I. II. cresc.

III. I. II.

f f dim. p

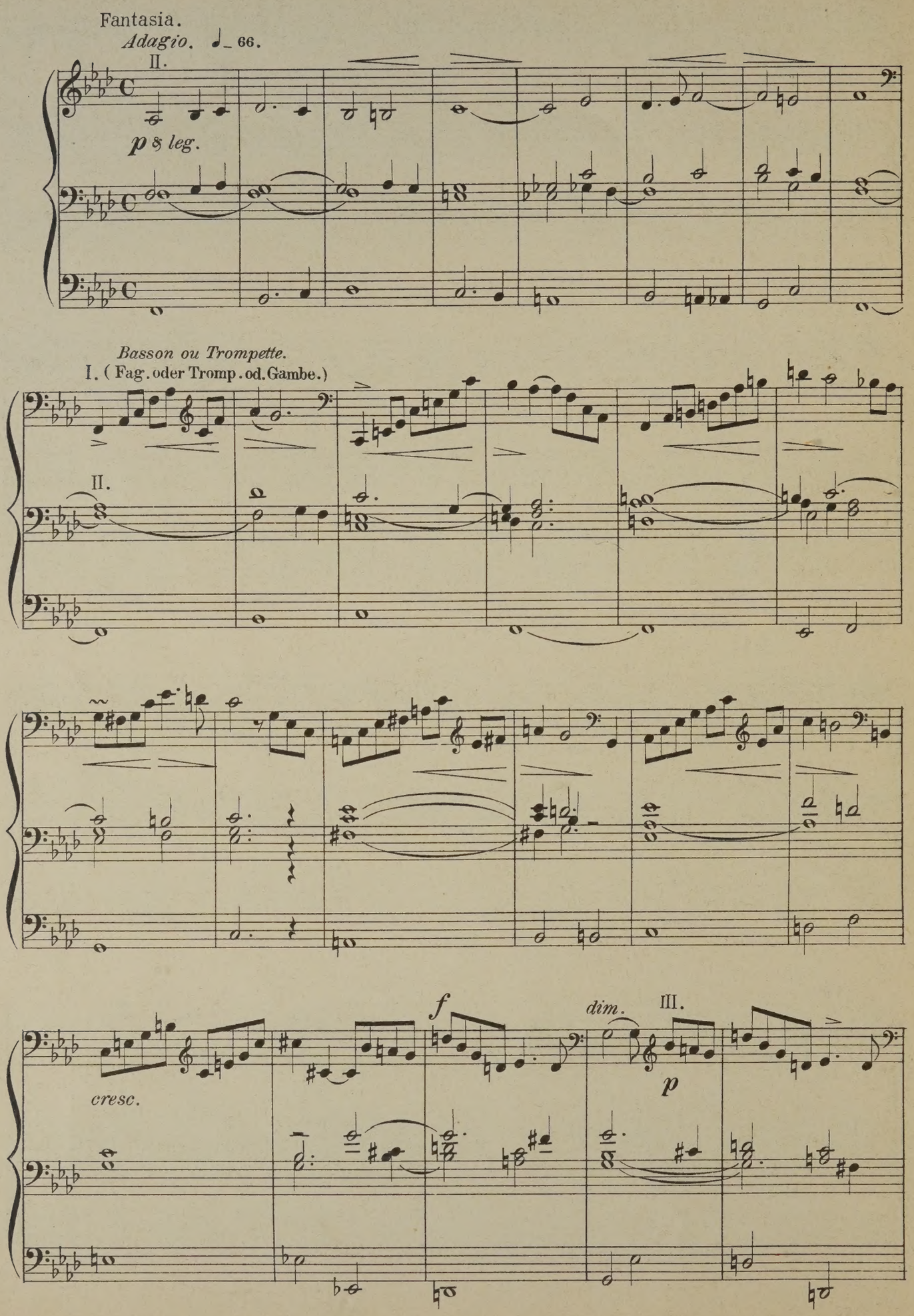
I. III.

mf

dim. I. II.

III. dim.

№ 12. F-moll. Fa mineur. F minor.



I.

p

dim.

p

un poco accelerando.

cresc.

f

a tempo.

dim.

p

rit.

№ 13. Fis-dur. Fa dieze majeur. F sharp major.

Mit abwechselnd sanften Stimmen. Als Einleitung bei der Confirmation.

Avec jeu doux à employer alternativement. Servant d'introduction à la Communion.

Adagio. ♩ = 72.

erste mal Hw., 2te mal Obw. ohne Pedal.

p & legato. *cresc.* *mf* *dim.*

(a 5 v.) *cresc.* *mf* *dim.* Obw. *p* *pp*

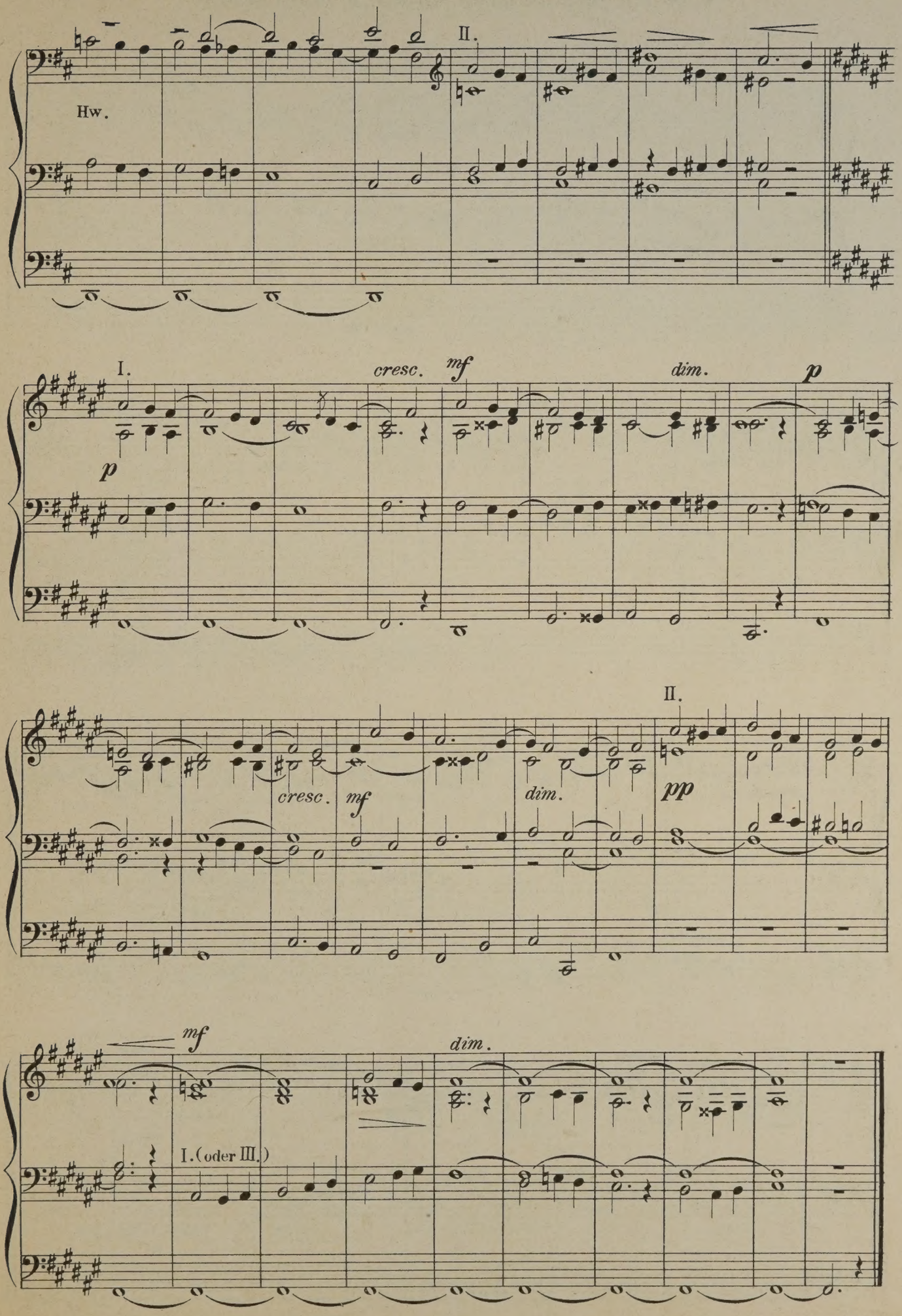
erste mal Obw., 2te mal Hw.

cresc. *mf* *dim.*

2te mal R.P.

pp *cresc.* *mf* *dim.* *p* *p*

1. 2.


Hw.
II.
I.
cresc.
mf
dim.
p
p
II.
cresc.
mf
dim.
pp
mf
dim.
I. (oder III.)

No. 14. Fis-moll. Fa dieze mineur. F sharp minor.

Mit abwechselnd sanften Stimmen.
Jeu doux à employer alternativent.

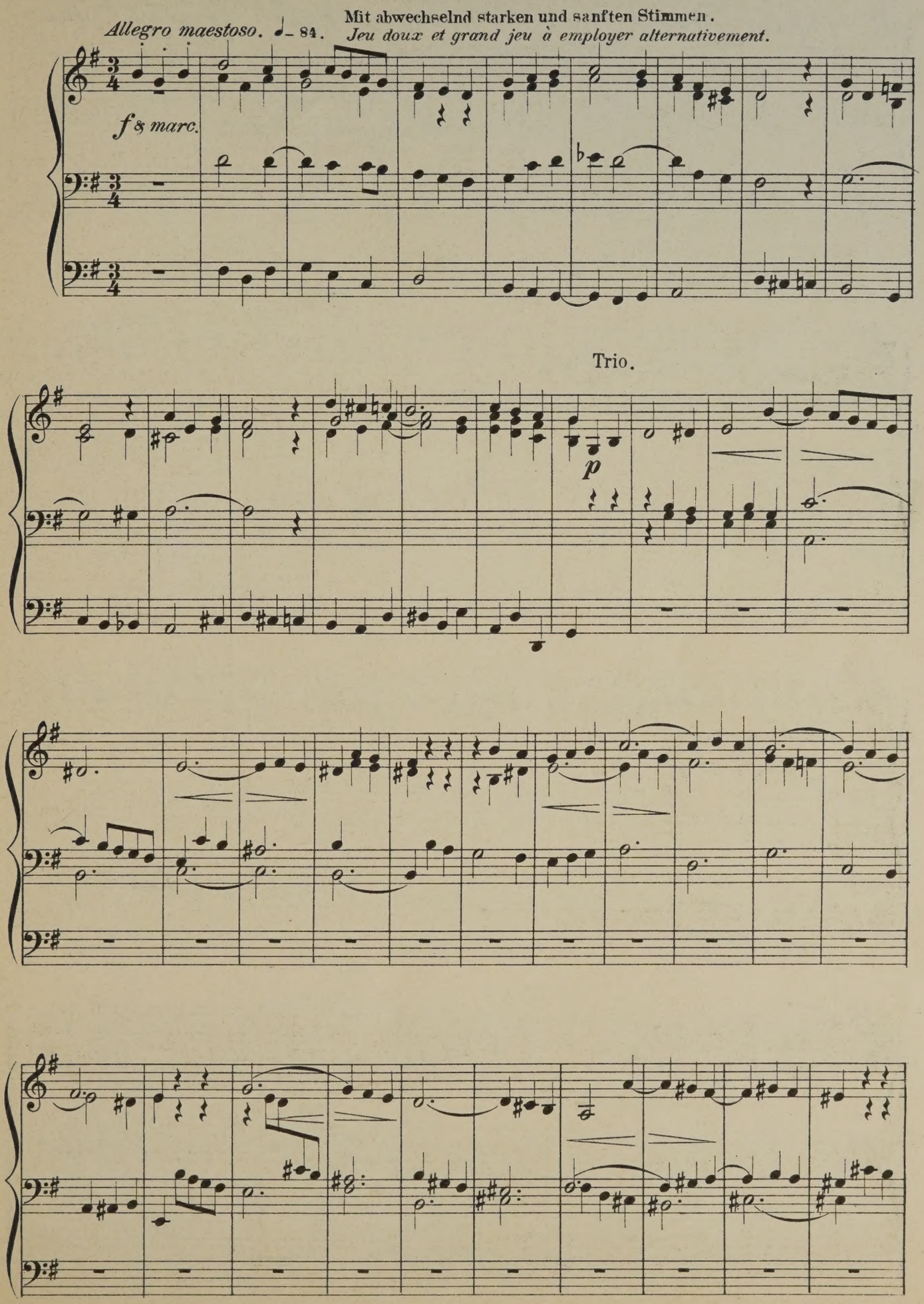
Andante. ♩= 58.

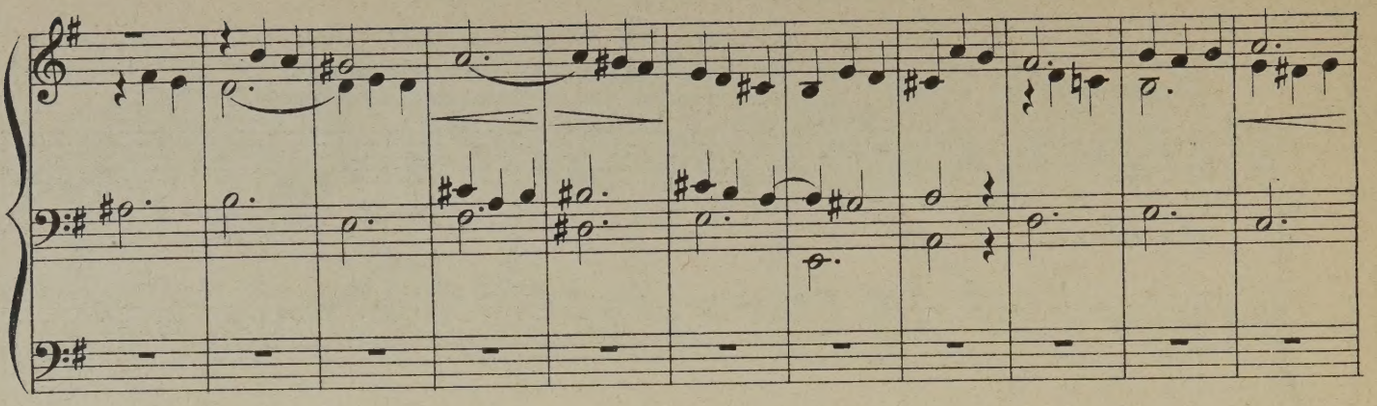
p & leg. r.H.

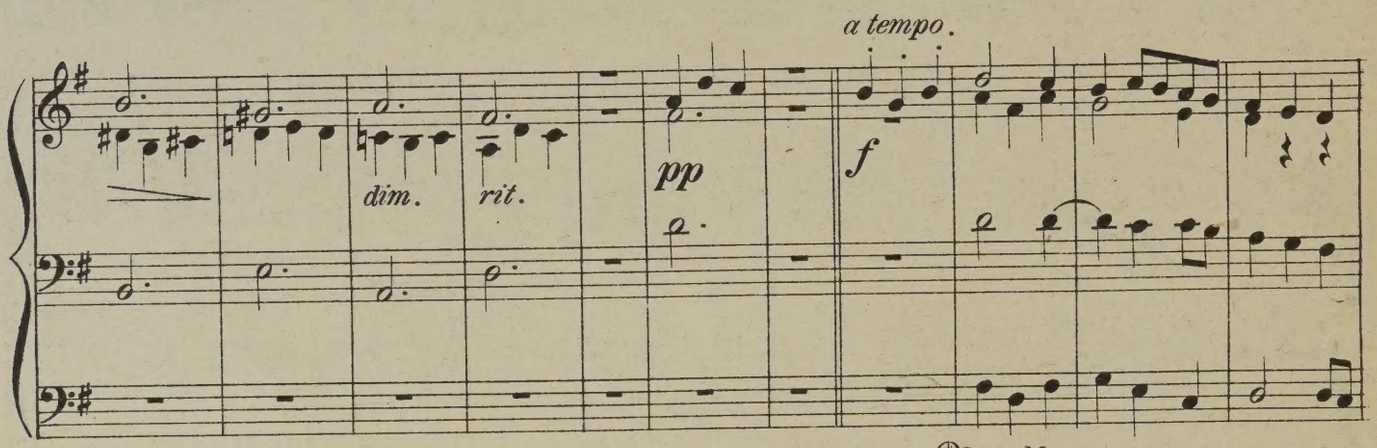
cresc. *mf* *dim.*

p

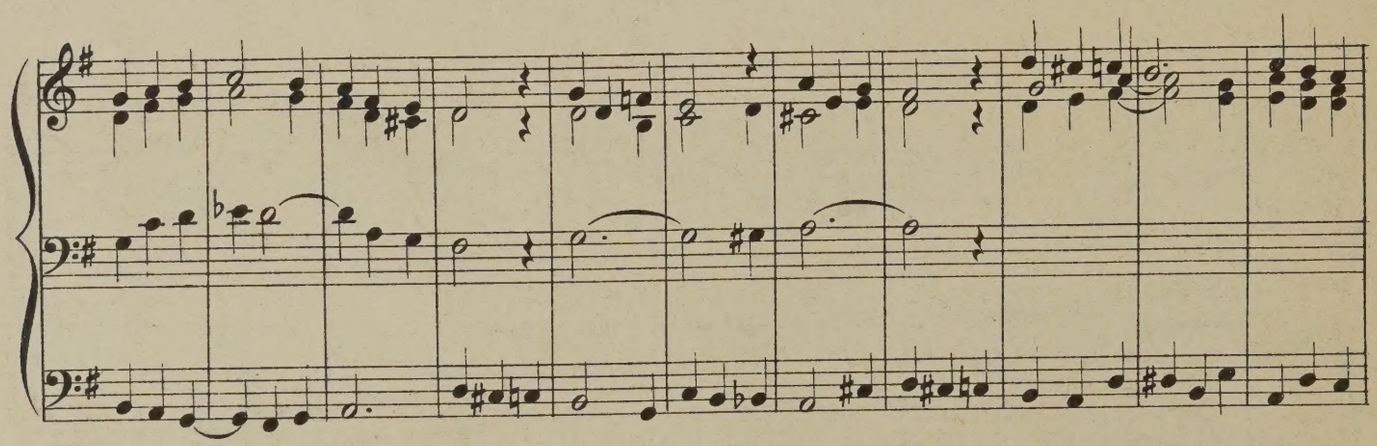
No. 15. G-dur. Sol majeur. G major.

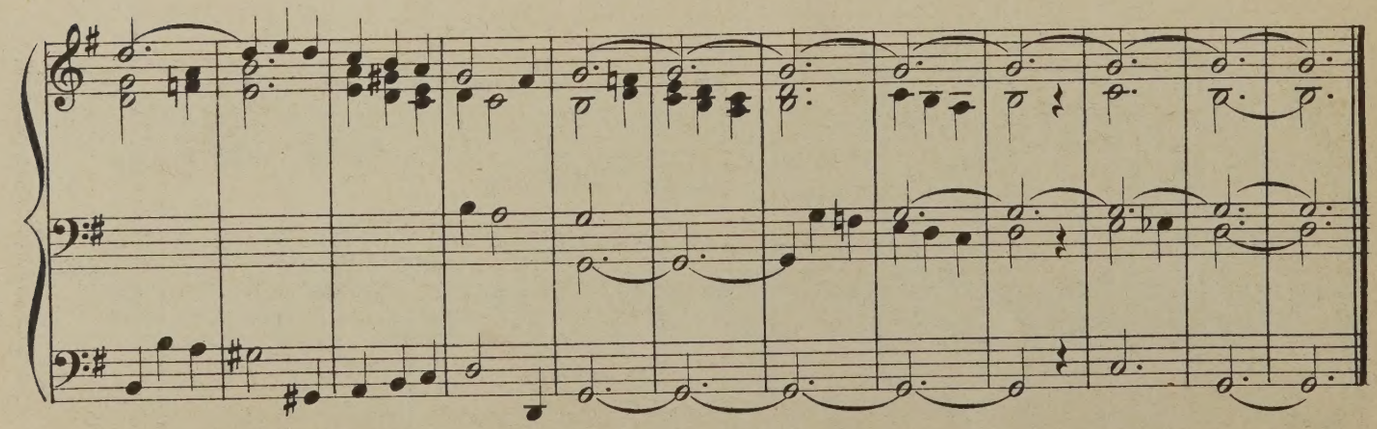




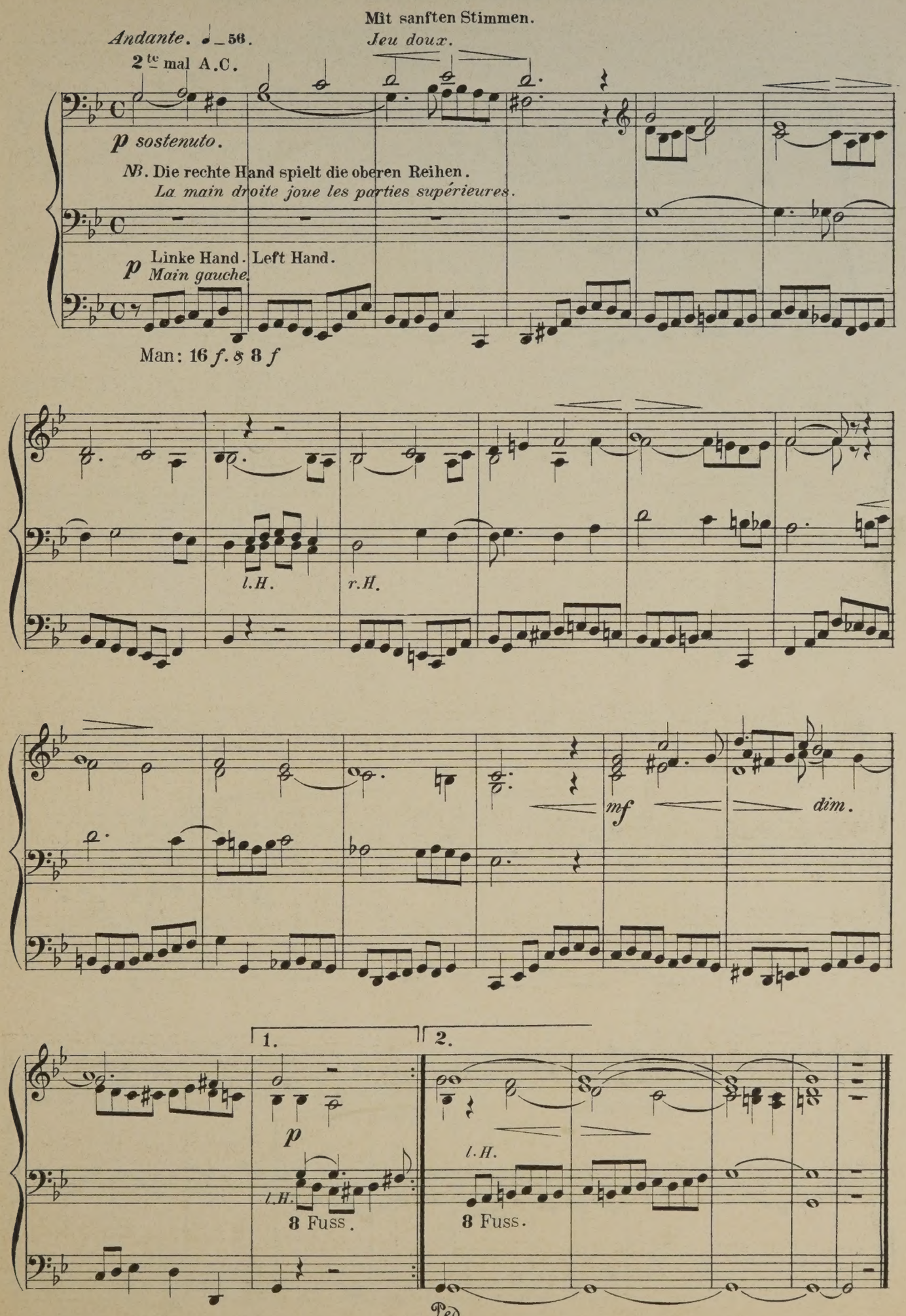


Ped. & Man:





Nº 16. G-moll. Sol mineur. G minor.



Nº 17. As-dur. La bémol majeur. A flat major.

Mit abwechselnd sanften Stimmen.
Jeu doux à employer alternativement.

Adagio. ♩= 80.

A.C.
(I.)

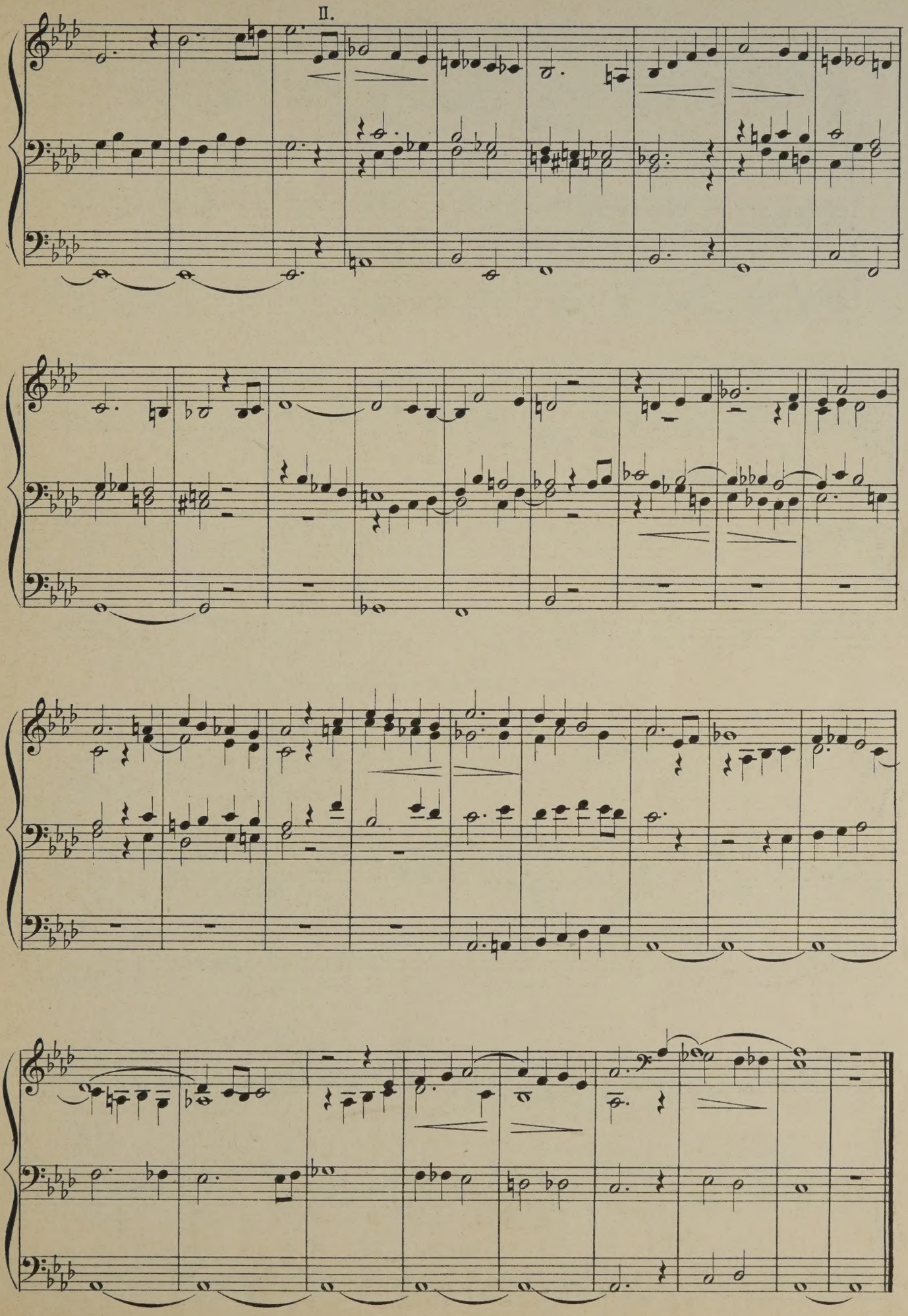
p II.

II.

p

tr

II.



№ 18. Gis-moll. Sol dieze mineur. G sharp minor.

Mit abwechselnd sanften Stimmen.
Jeu doux à employer alternativement.

Grave. ♩= 88.

p I. *cresc.* *mf* *pp* II. *p* I.

p *p*

I. *cresc.* *mf* *dim.*

à 5 v.

p *p* rechte Hand *Les deux*

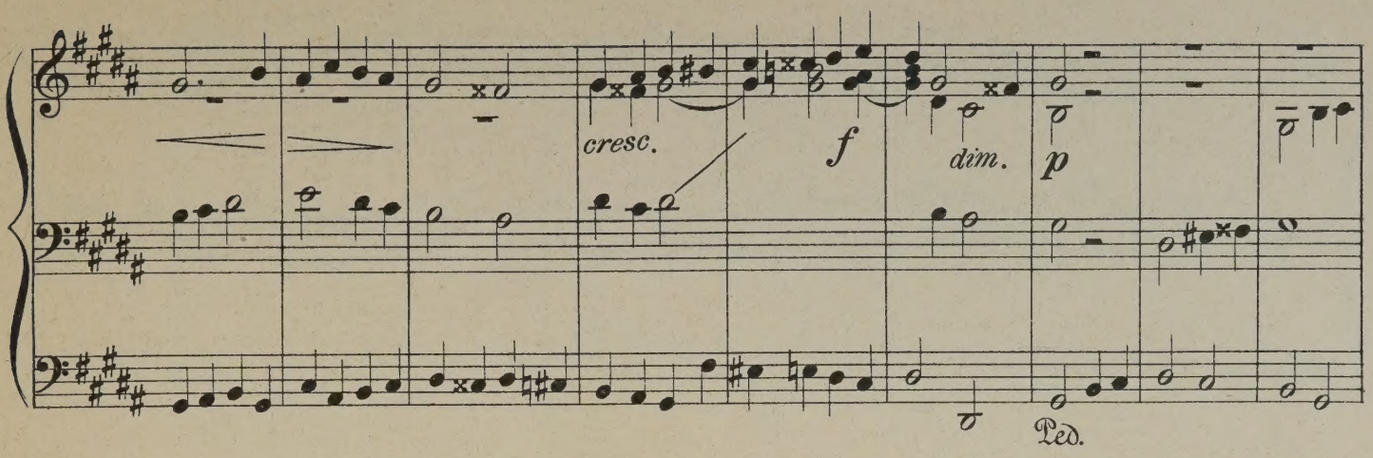
p

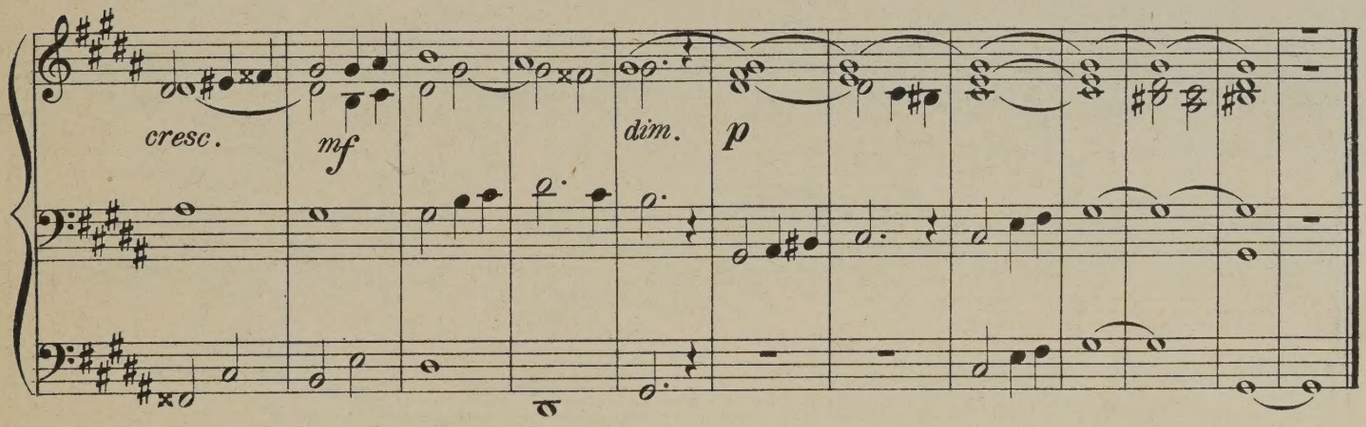
Man: 16 *f.*

cresc. *mf*

beide Reihen.
lignes jouées par la main droite.

p

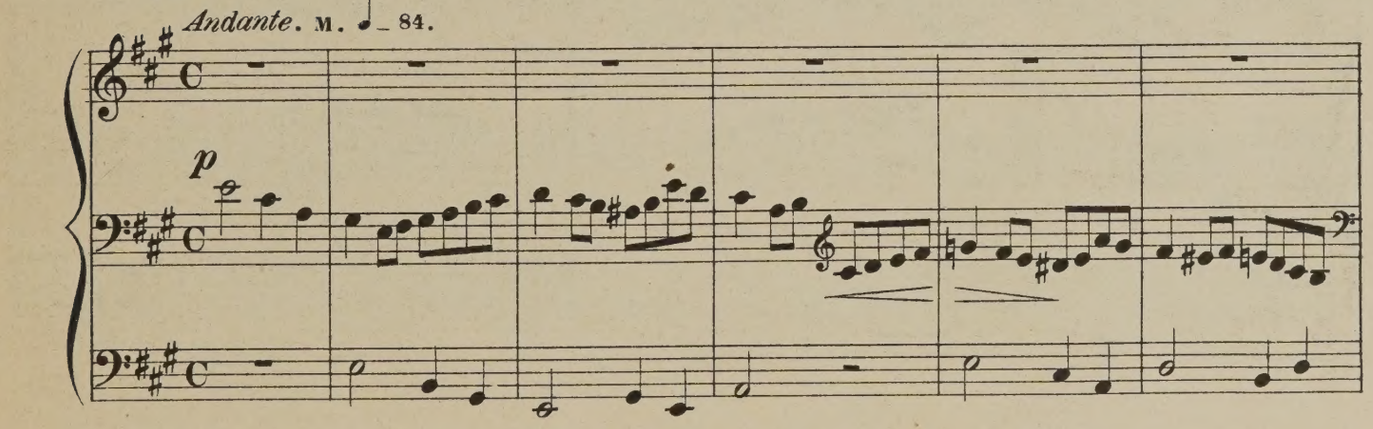


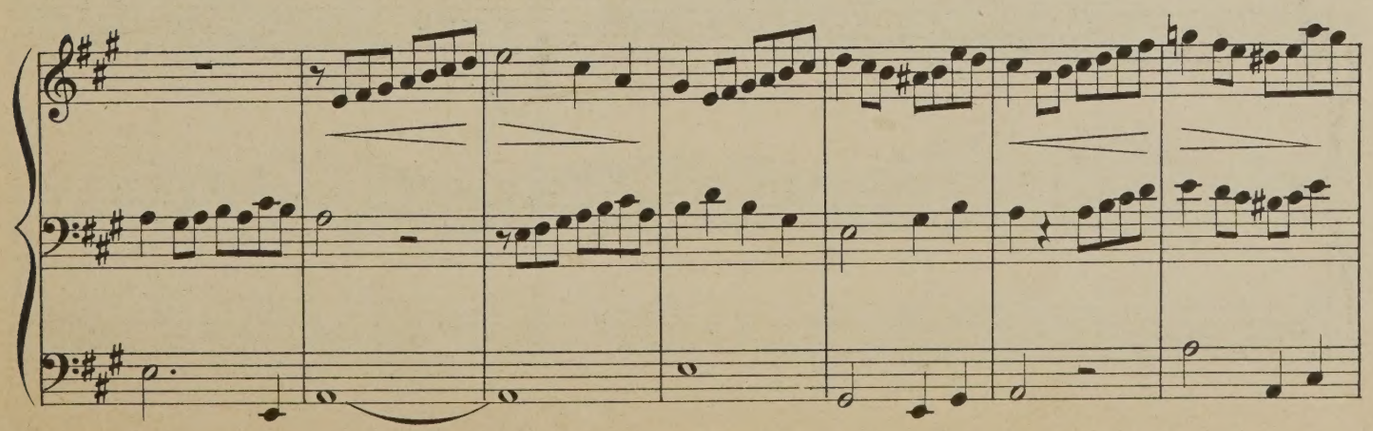


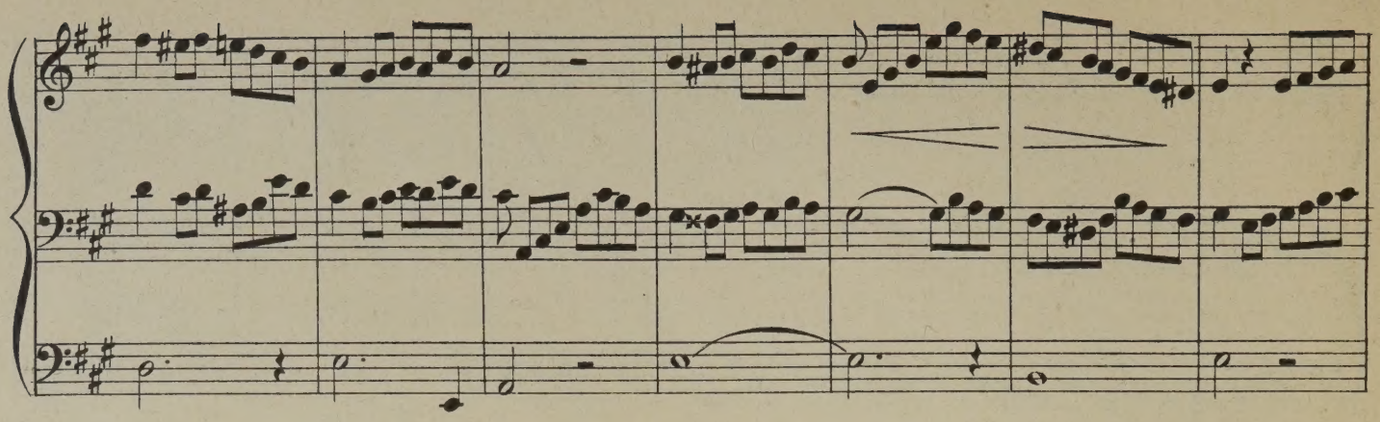
N° 19. A-dur. La majeur. A major.

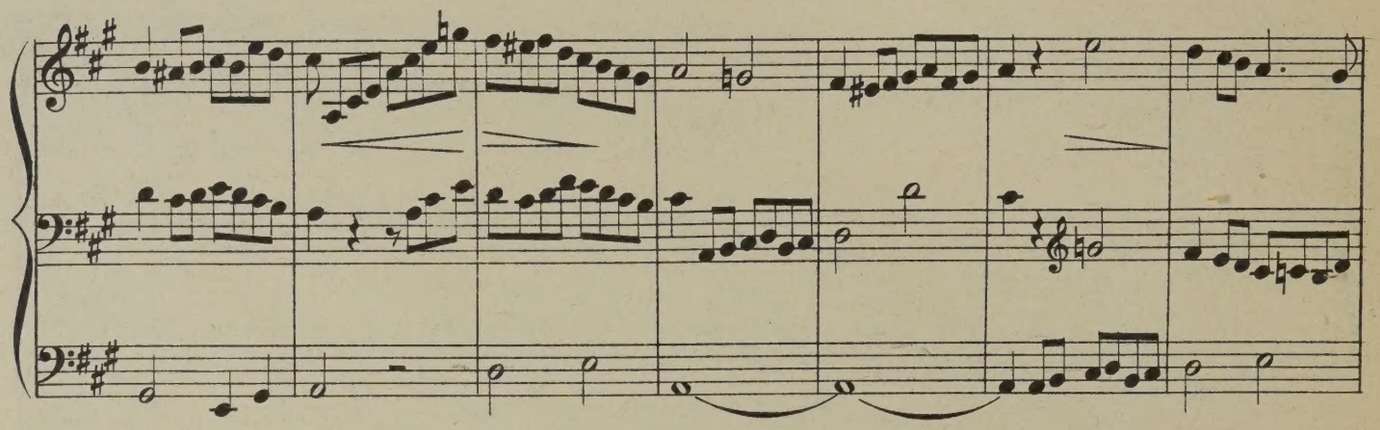
Trio.

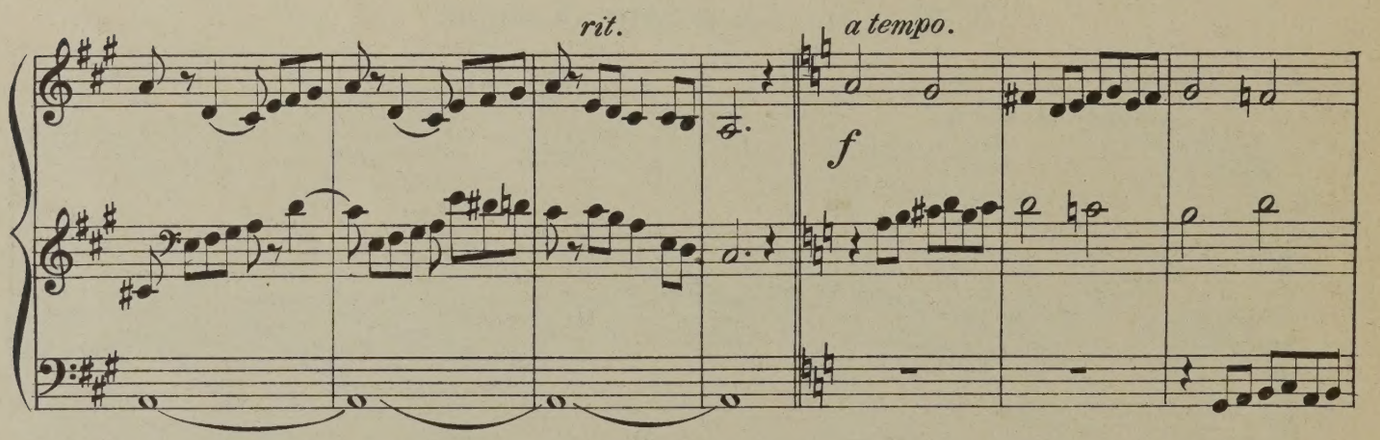
Andante. M. ♩ = 84.

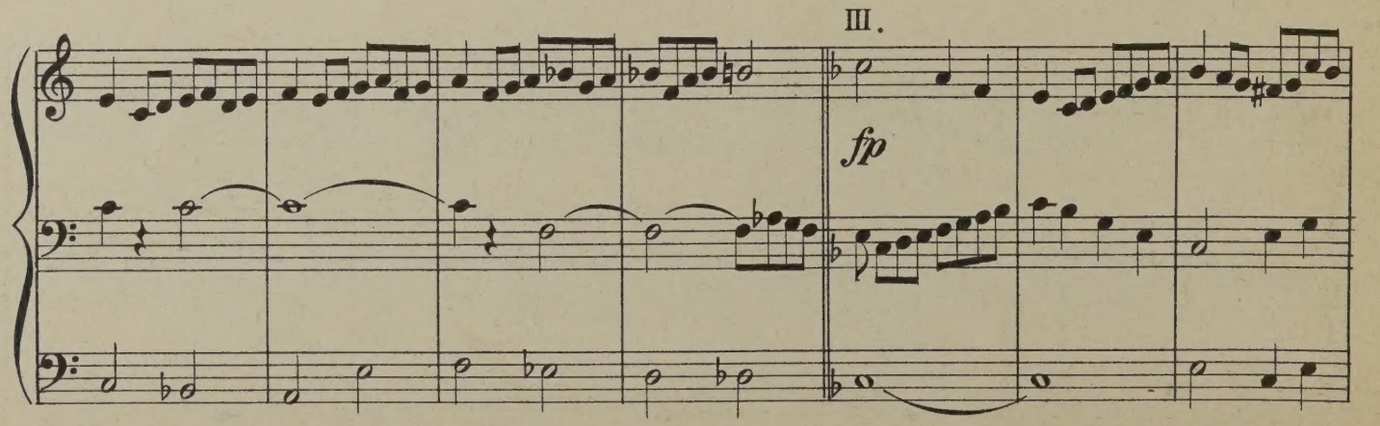


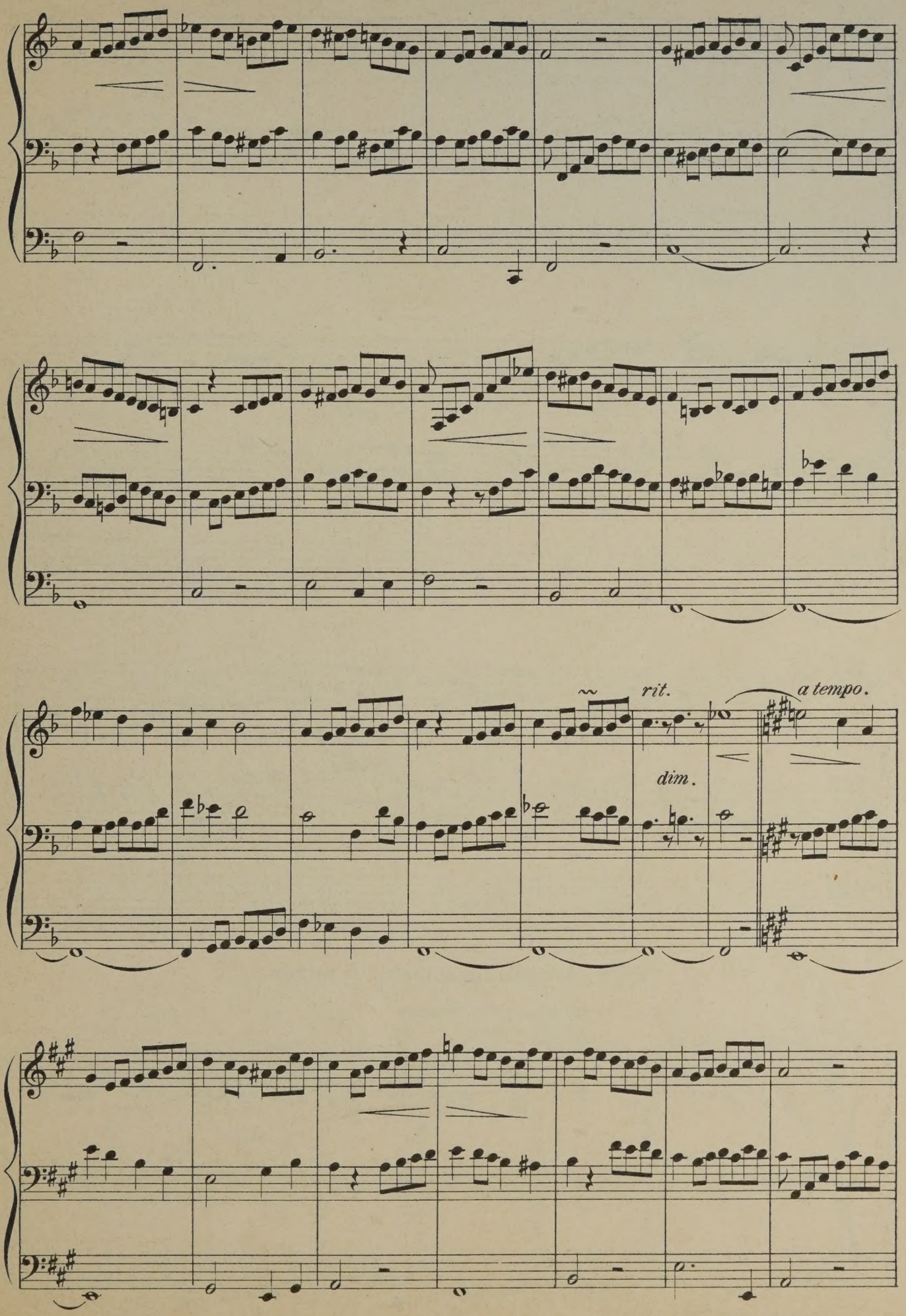


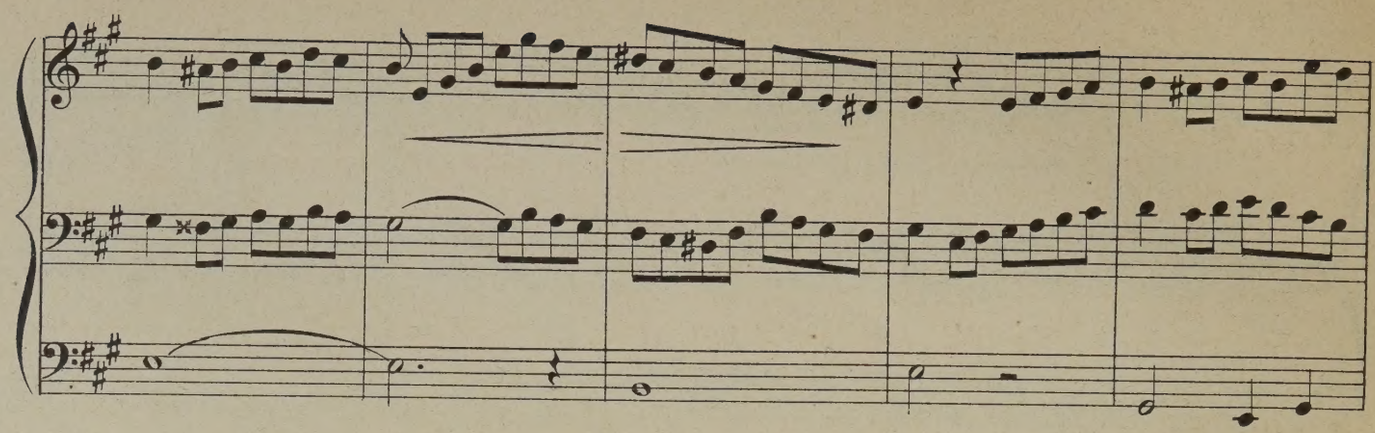


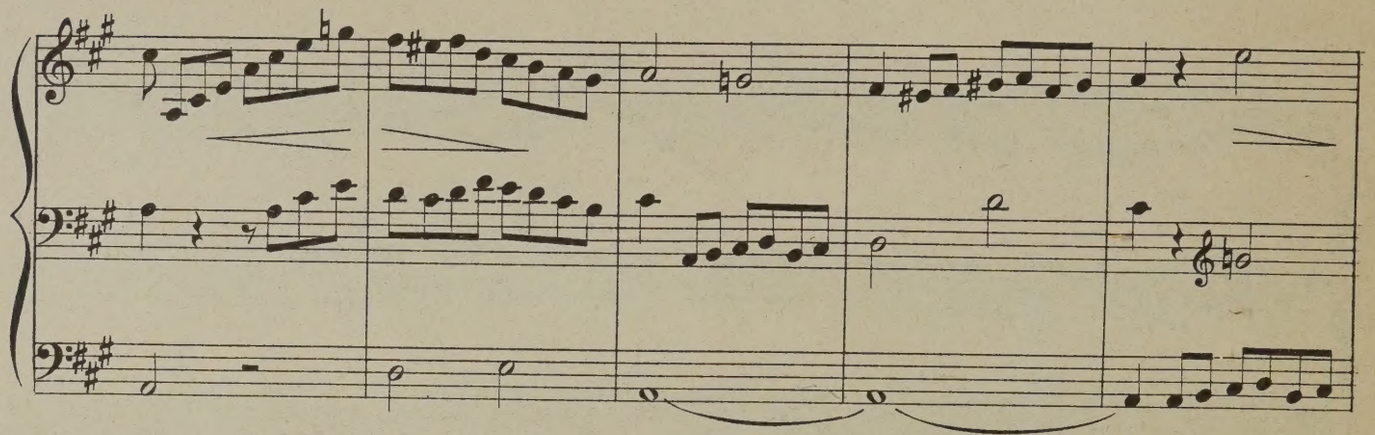


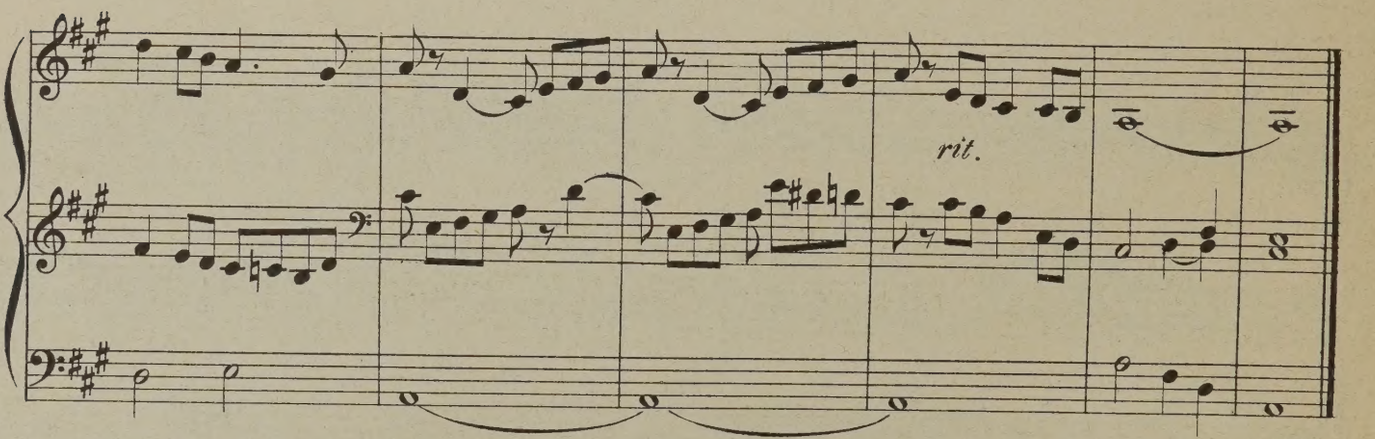

rit.
a tempo.
f


III.
fp


rit.
a tempo.
dim.

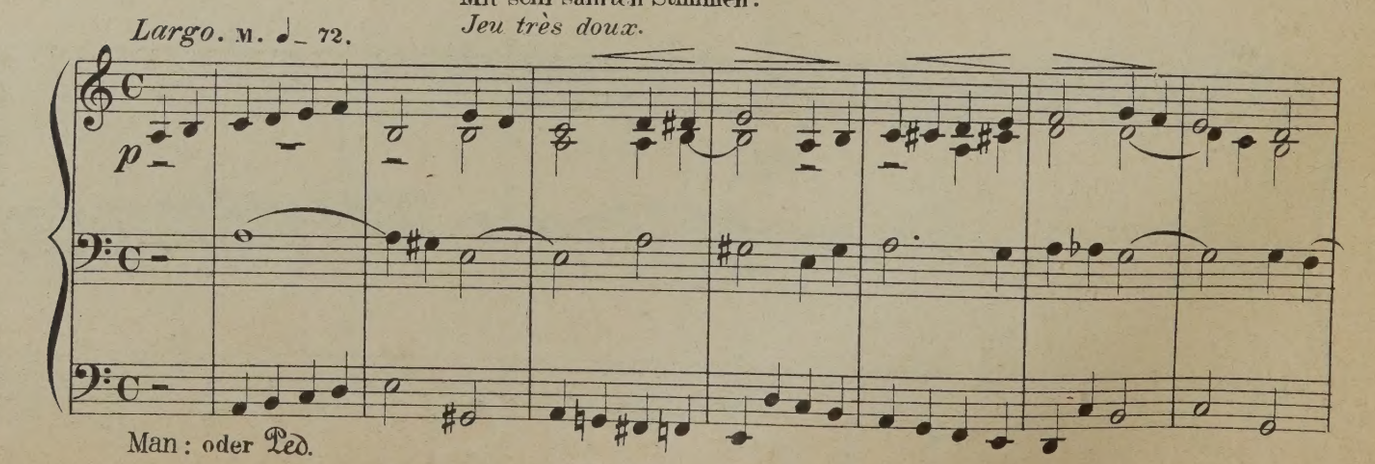


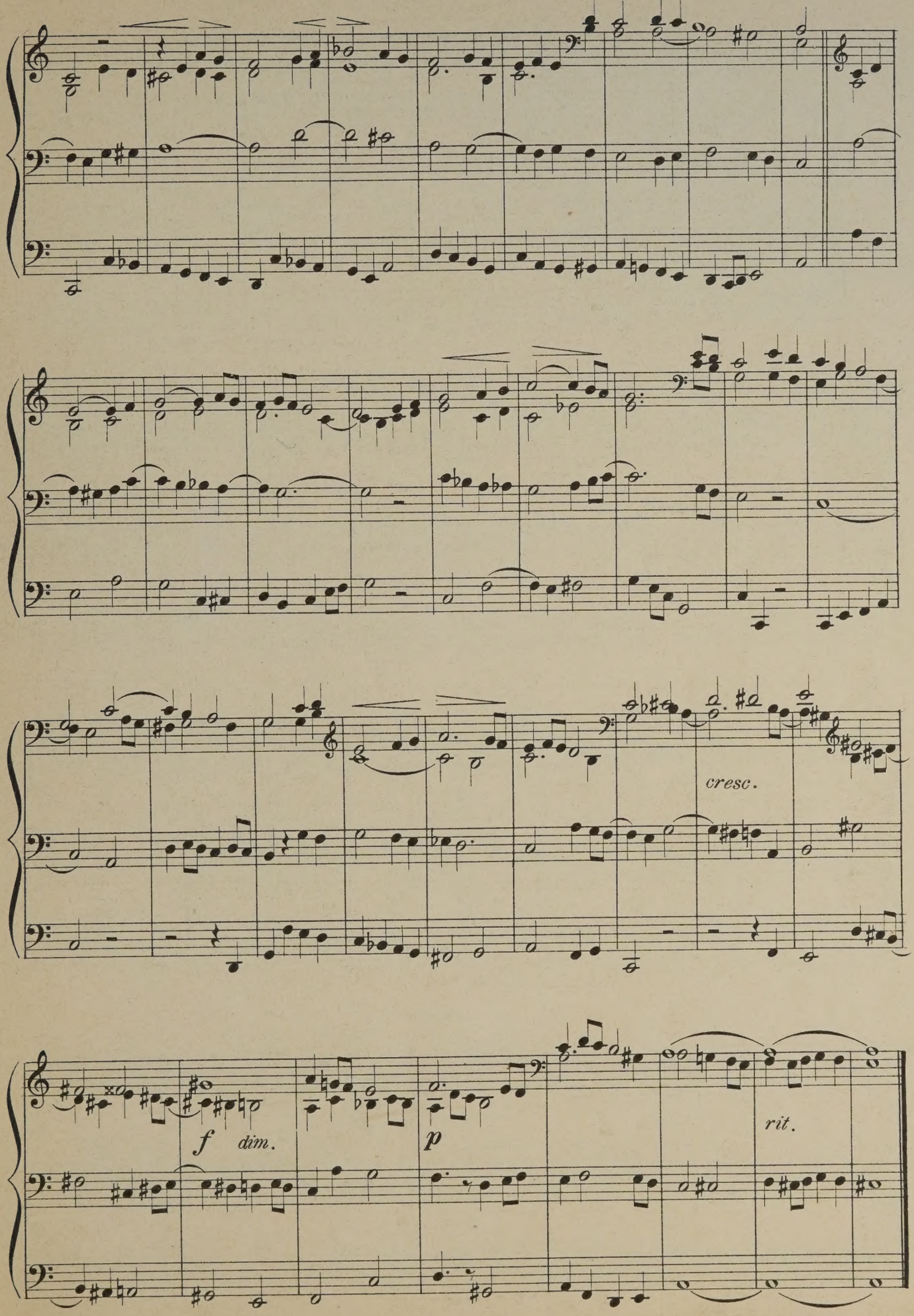




No. 20. A-moll. La mineur. A minor.

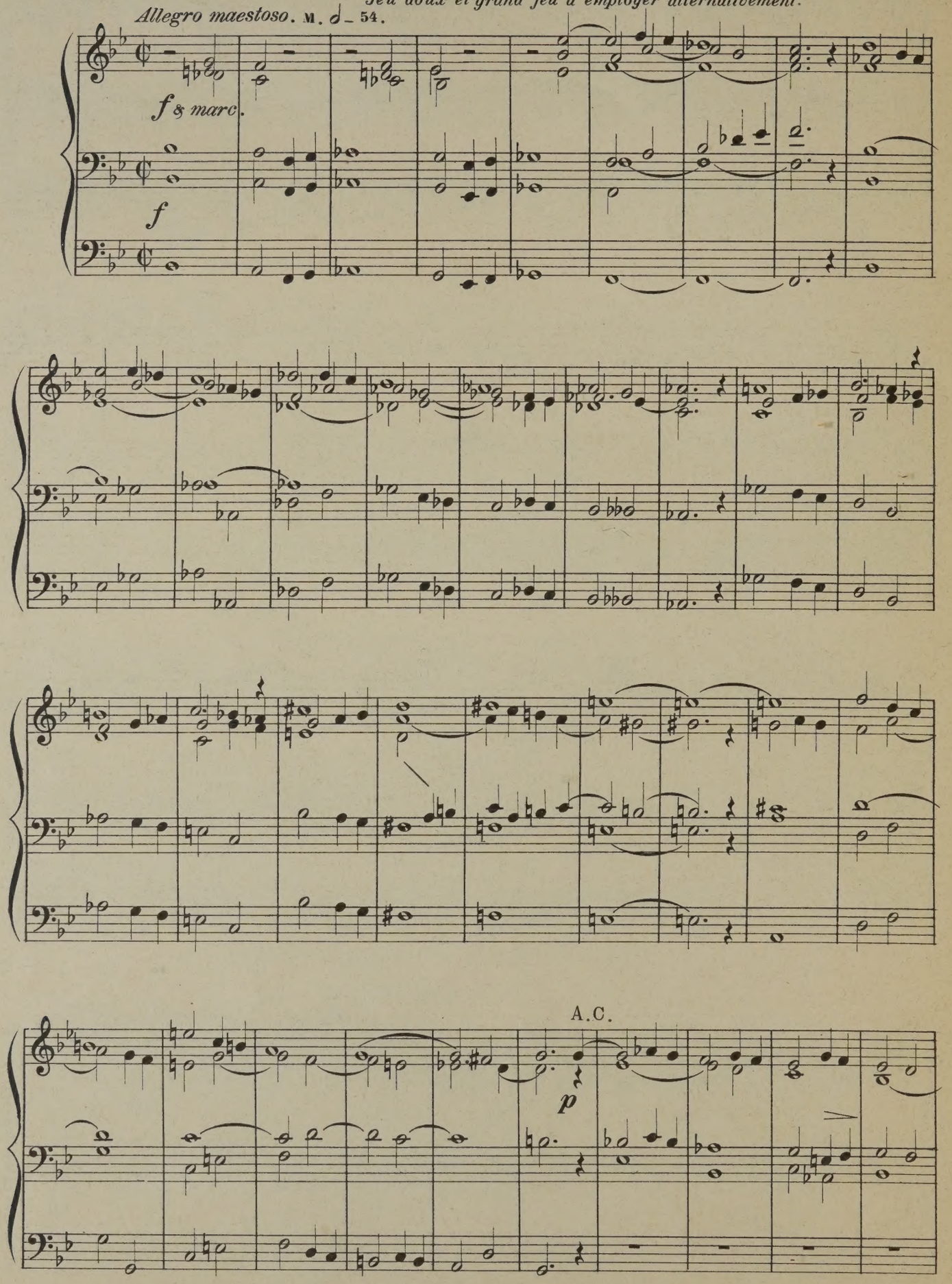
Mit sehr sanften Stimmen.
Jeu très doux.

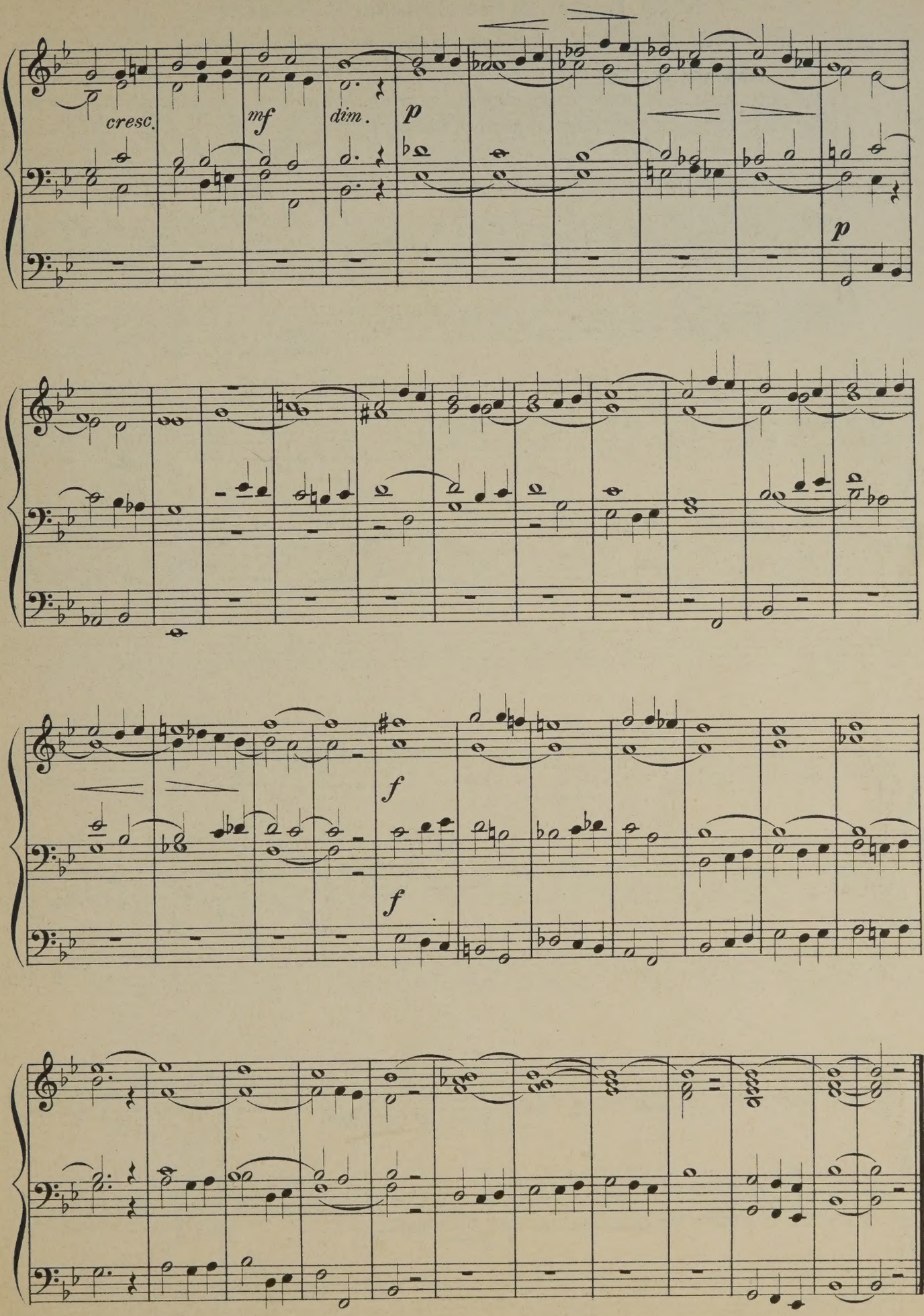



cresc.
f dim.
p
rit.

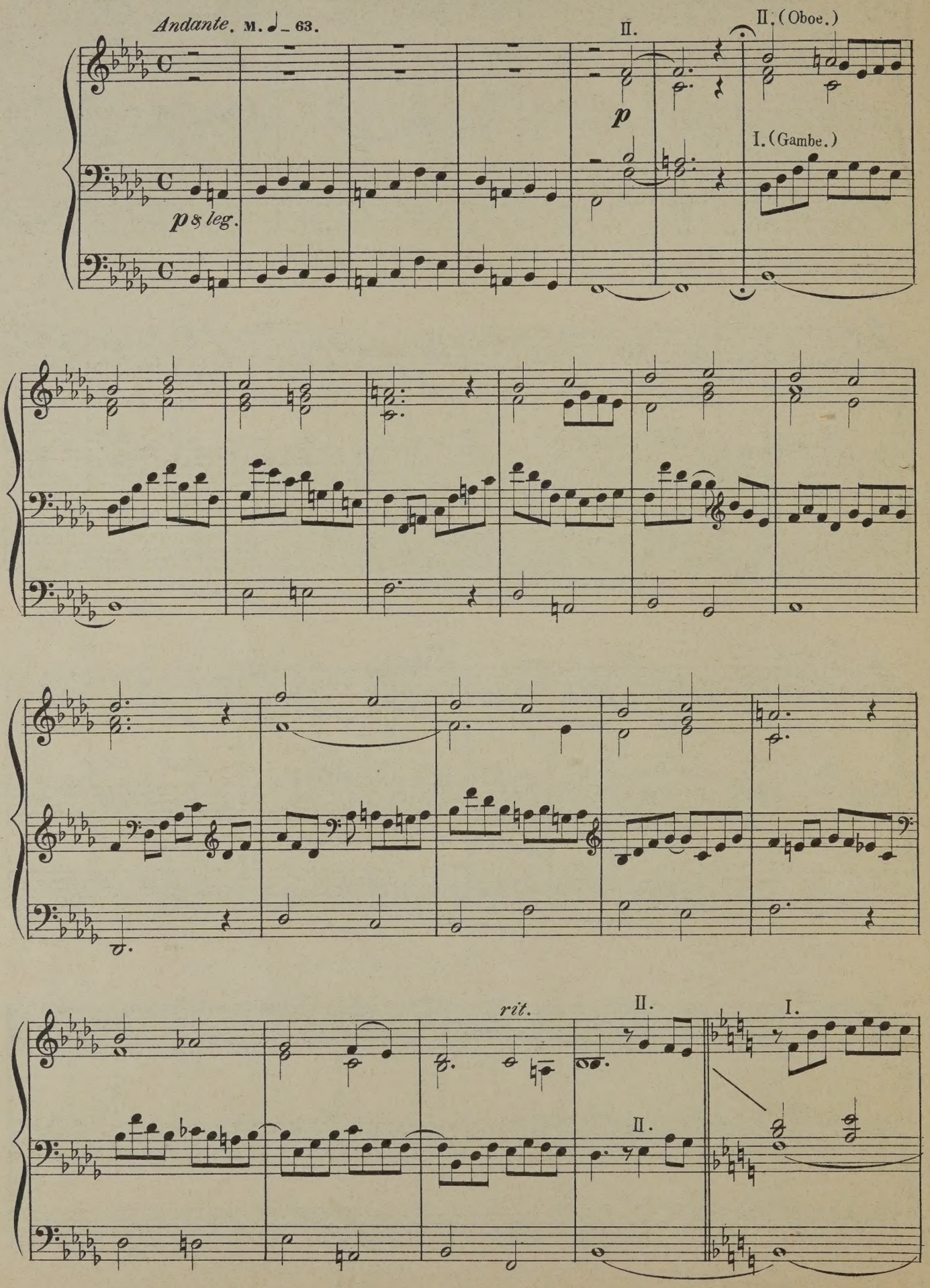
№ 21. B-dur. Si bémol majeur. B flat major.

Mit abwechselnd starken und schwachen Stimmen.
Jeu doux et grand jeu à employer alternativement.



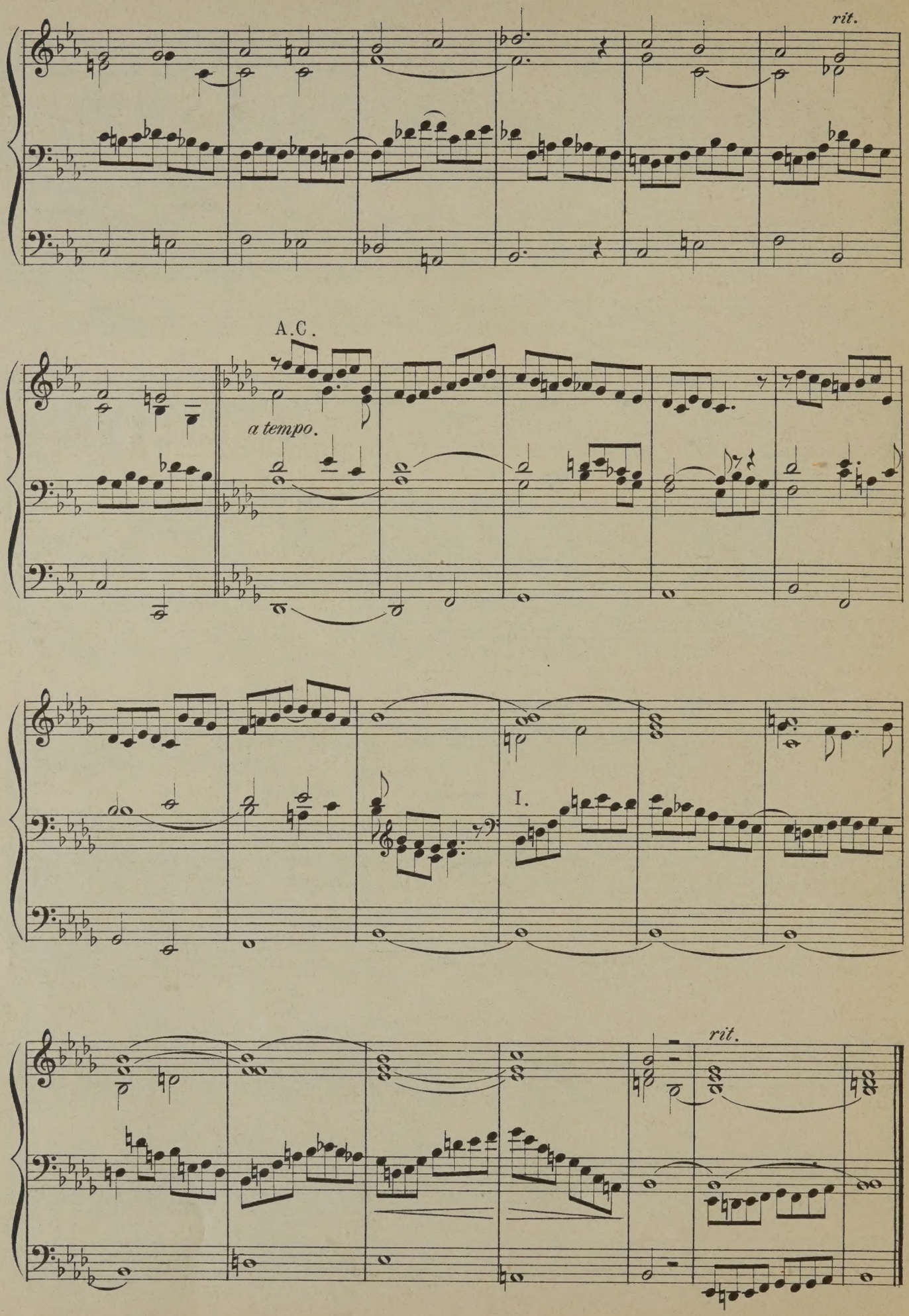

cresc.
mf
dim.
p
p
f
f

№ 22. B-moll. Si bémol mineur. B flat minor.



Flûte.
III. (Doppelflöte.)
II.

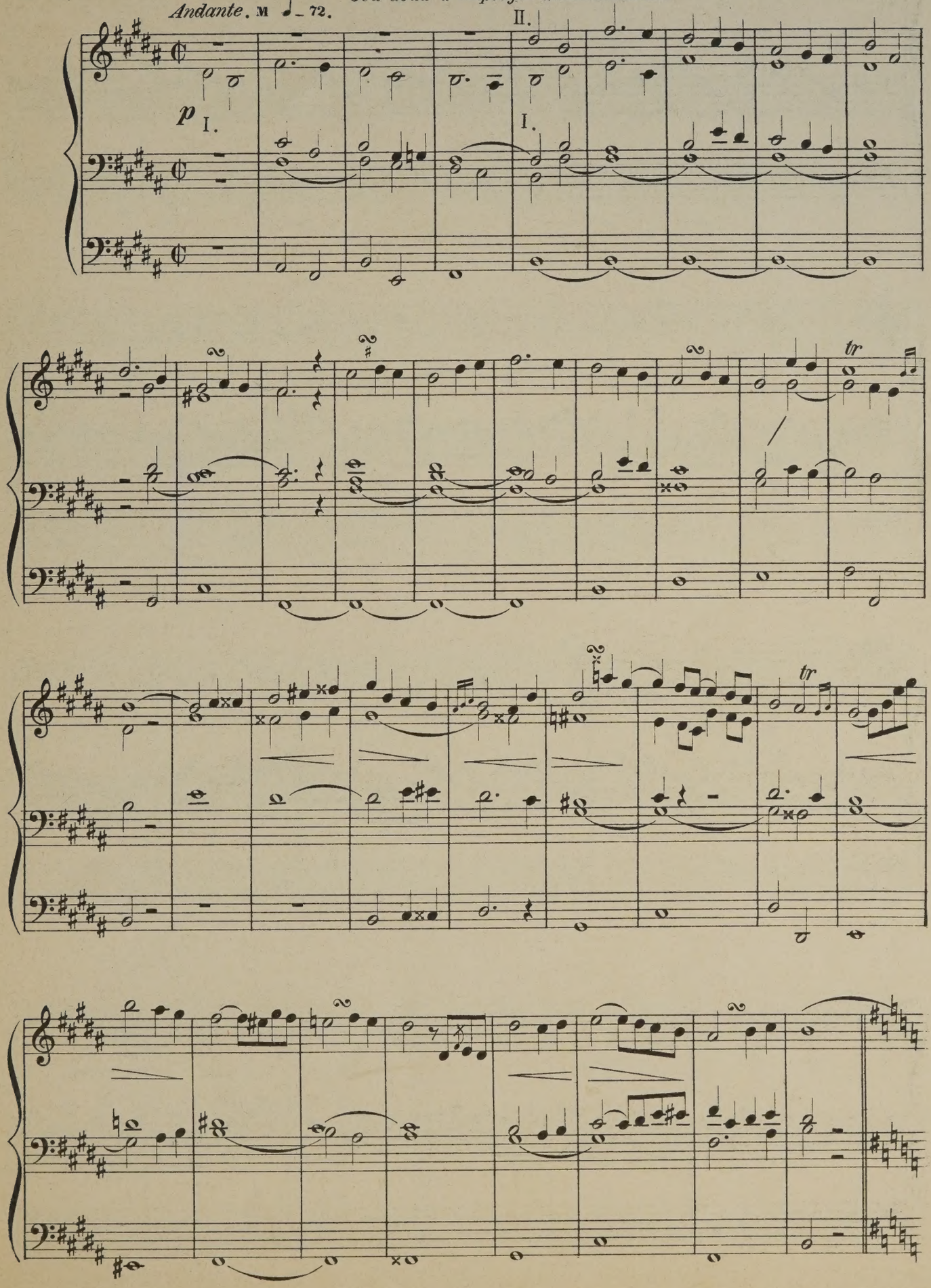
A. C. (Oboe.)
(Gambe.)


rit.
A.C.
a tempo.
I.
rit.

Nº 23. H-dur. Si majeur. B major.

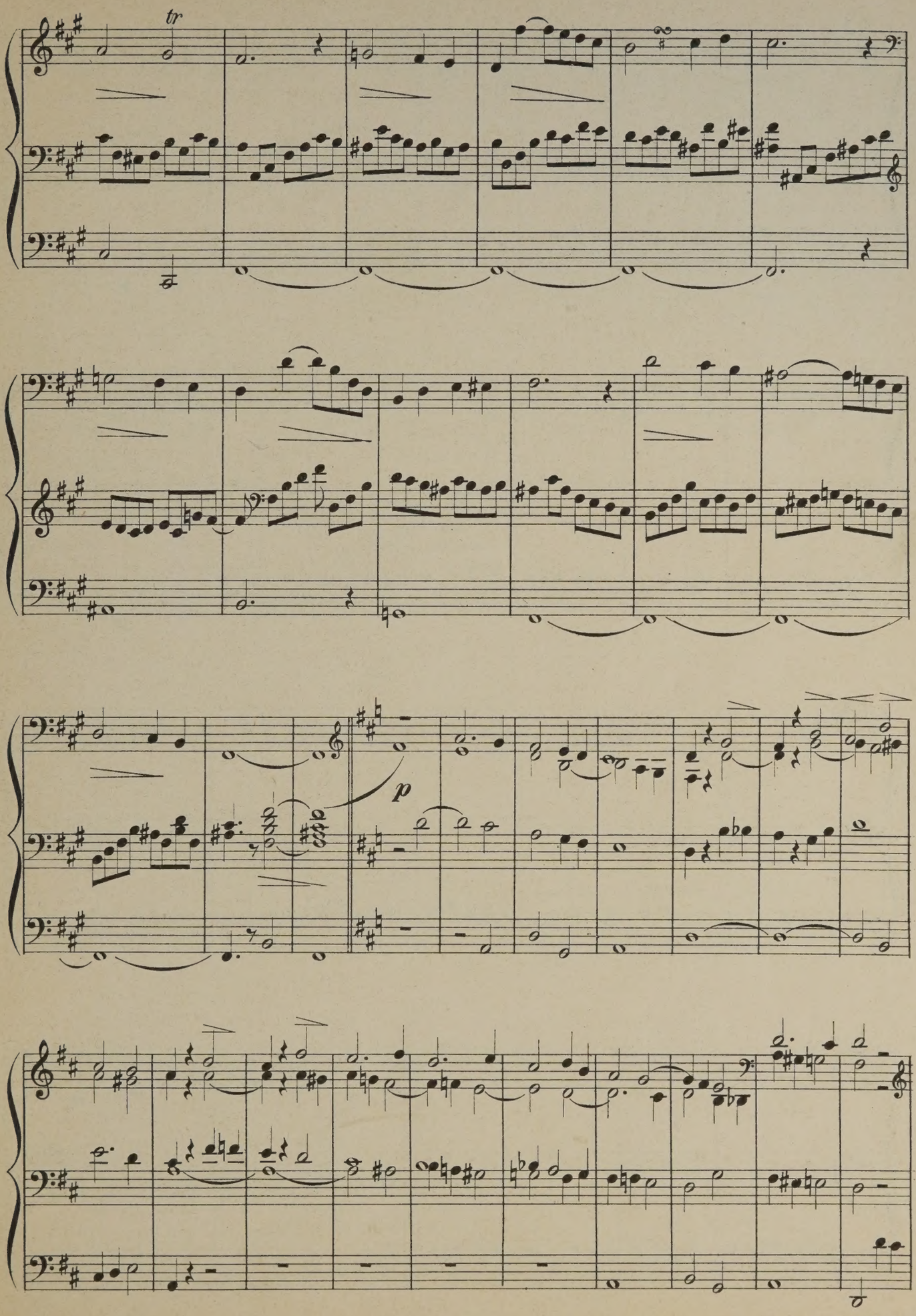
Mit abwechselnd sanften Stimmen.
Jeu doux à employer alternativement.

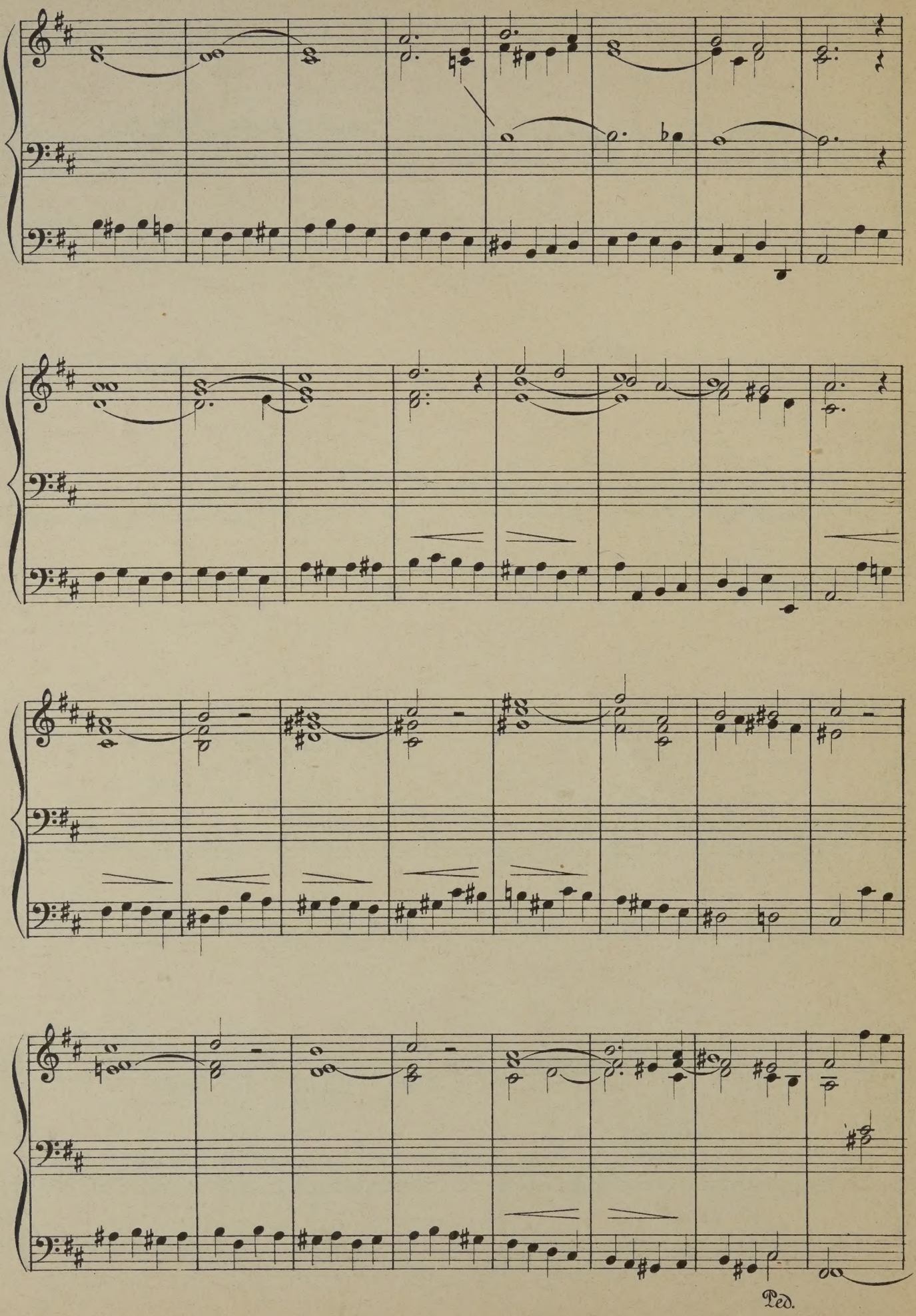
Andante. M ♩ = 72.

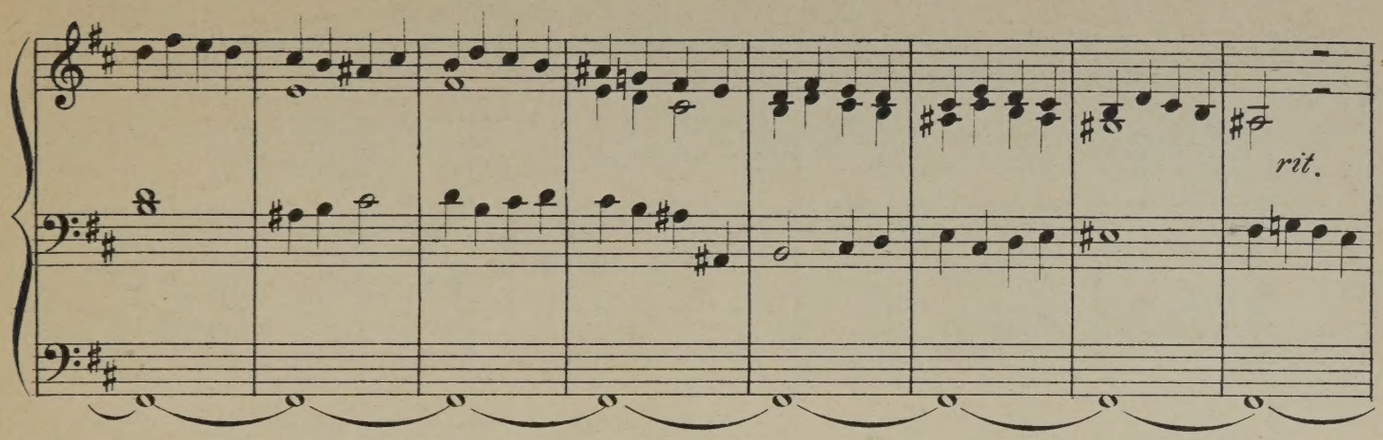


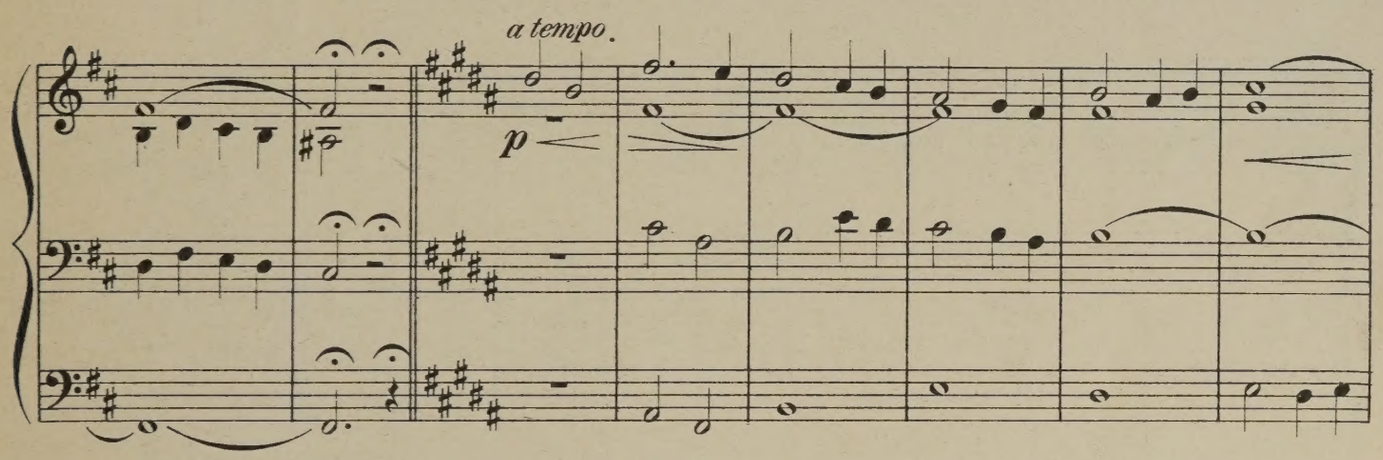
III.

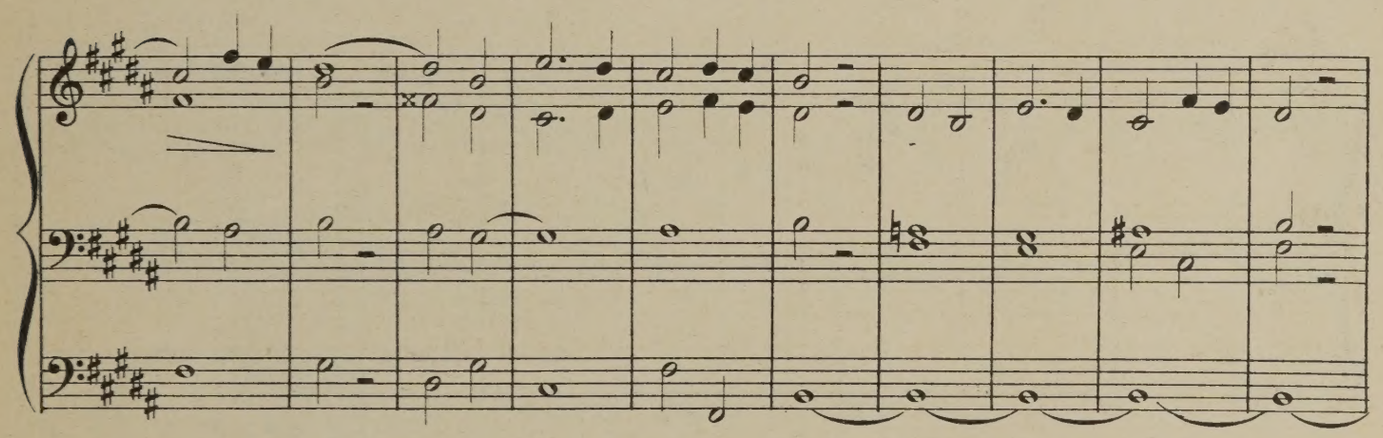
tr

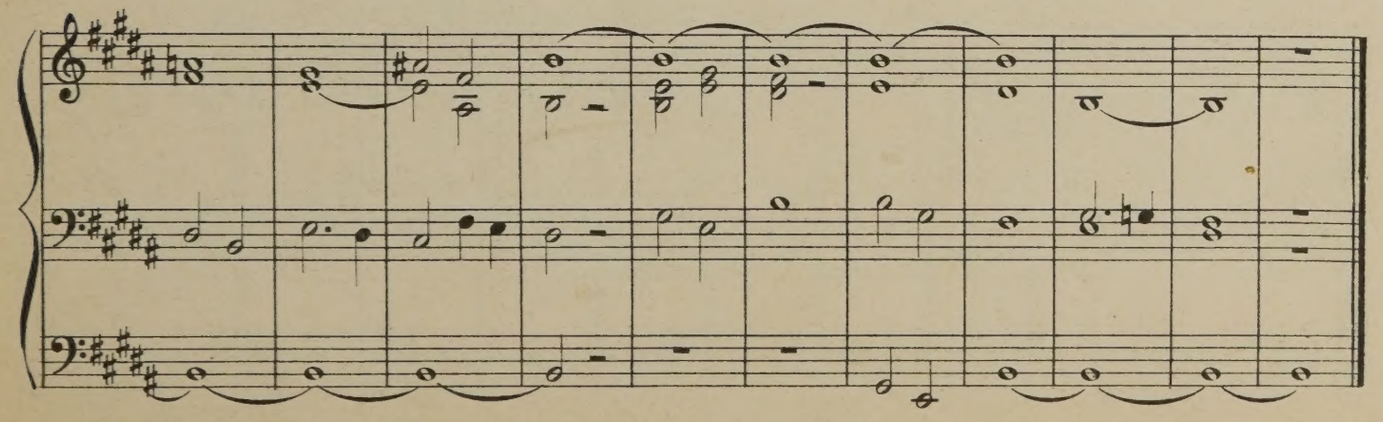

tr
p


Ped.


rit.


a tempo.
p

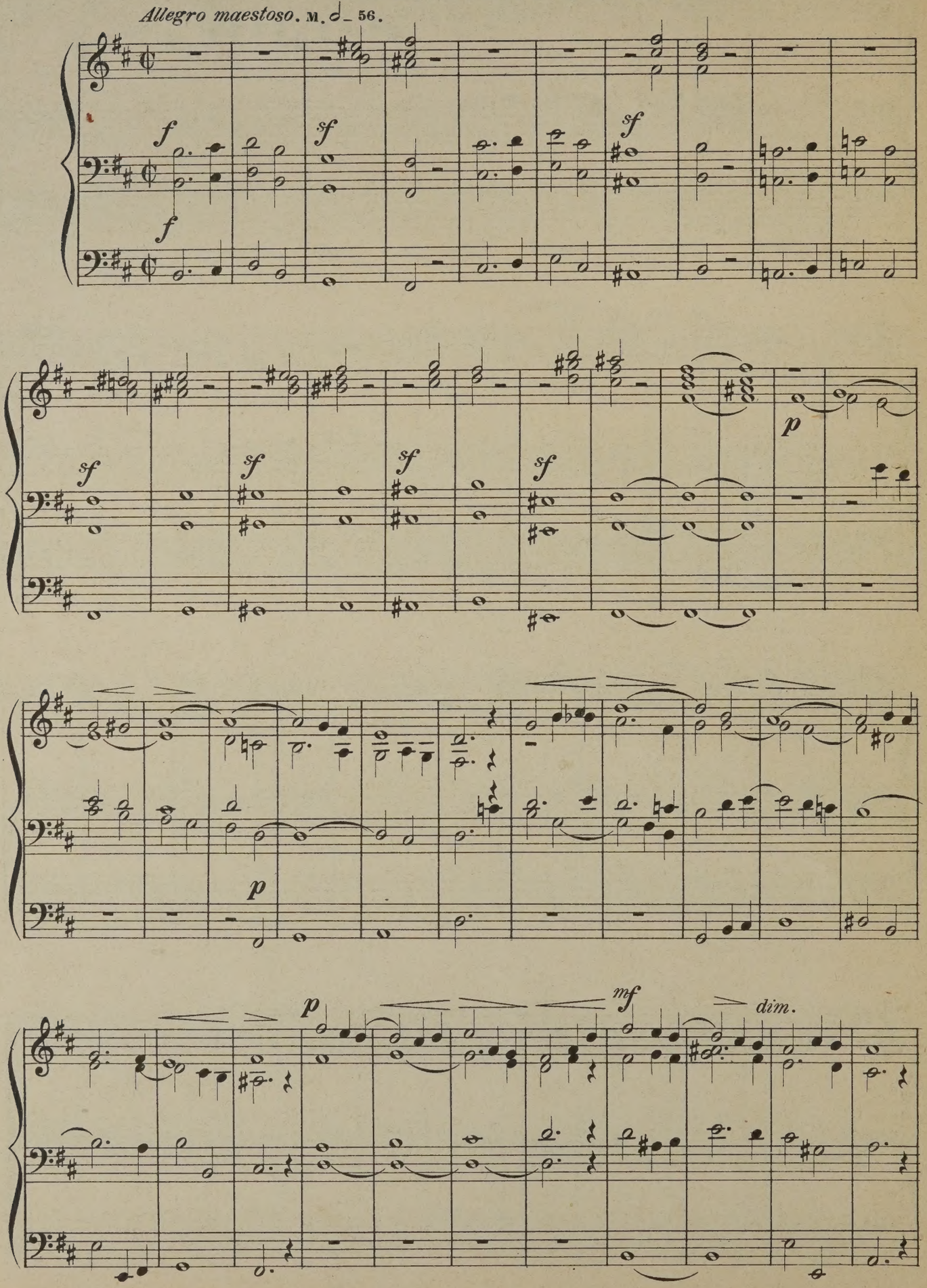


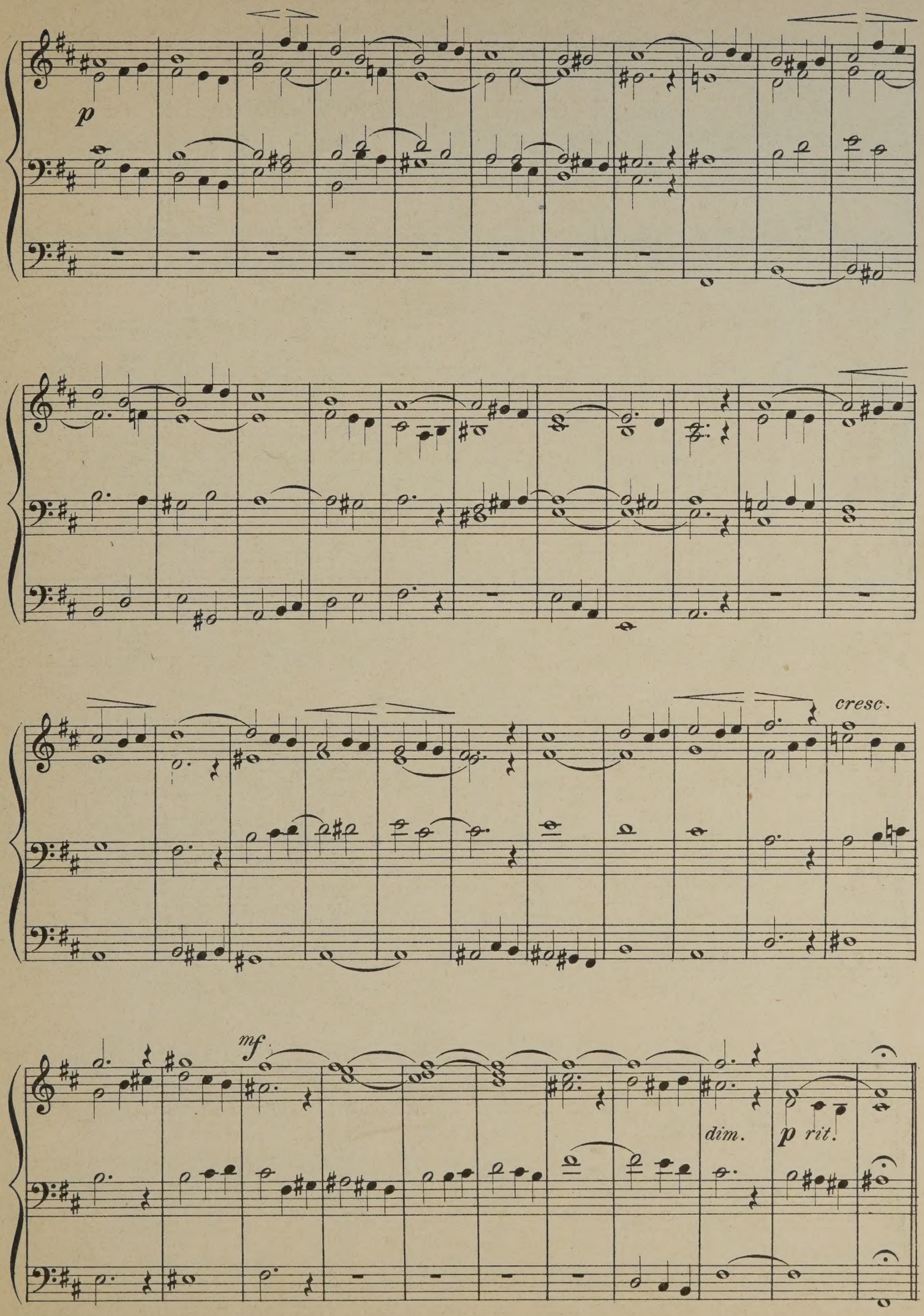


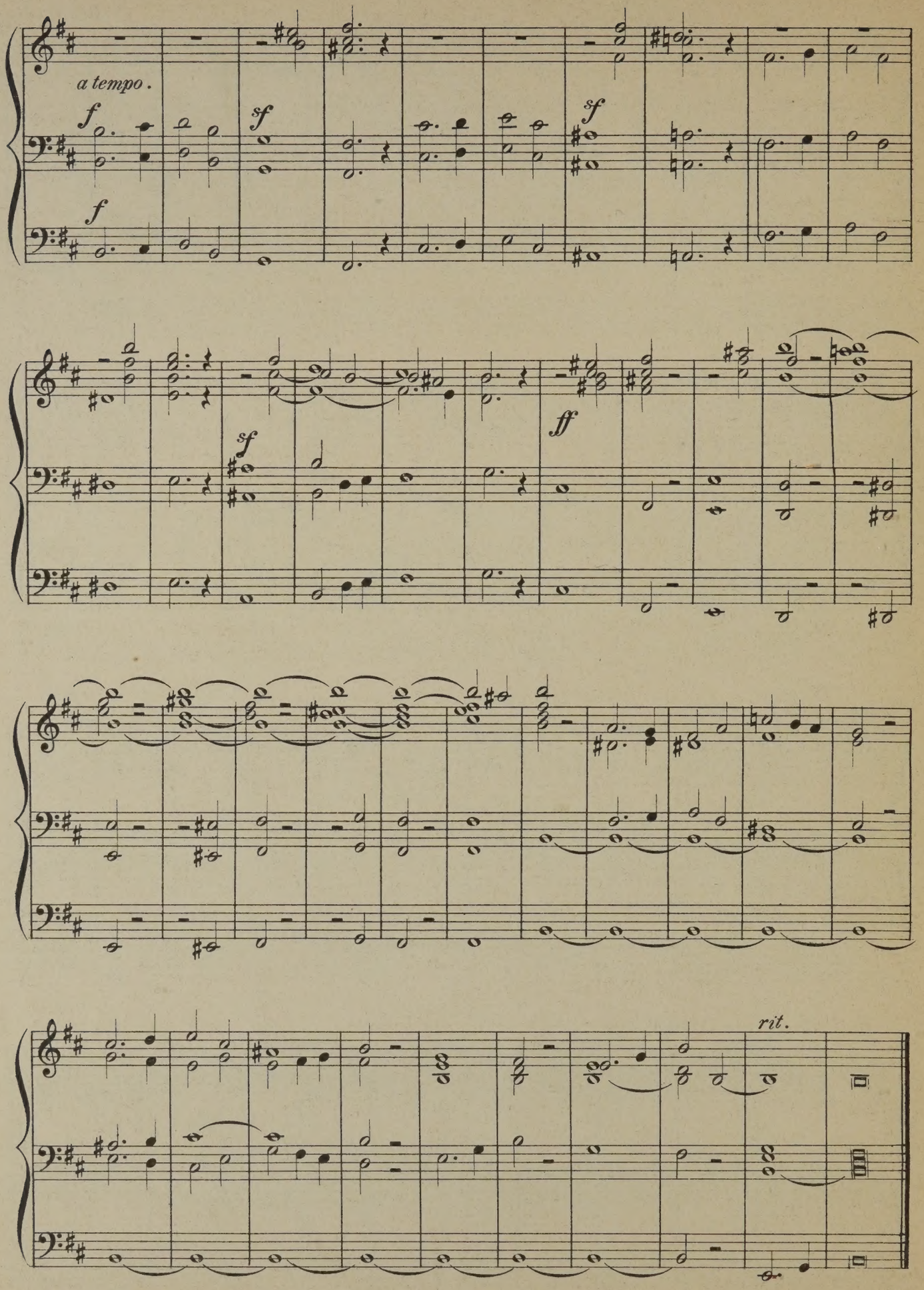
№ 24. H-moll. Si mineur. B minor.

Mit abwechselnd starken und sanften Stimmen.
Grand jeu et jeu doux à employer alternativement.

Allegro maestoso. M. 𝅗𝅥 = 56.



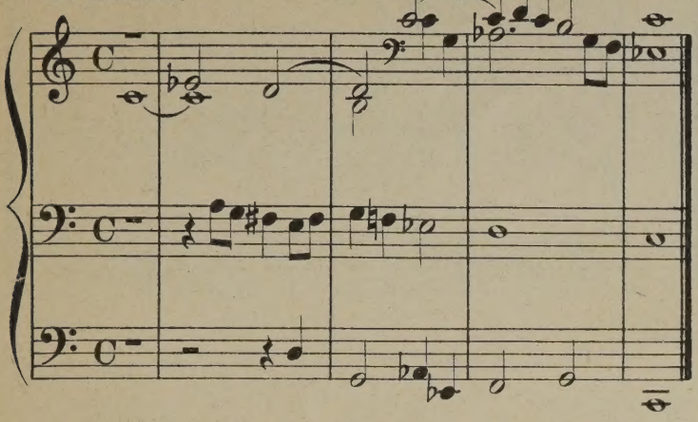

p
cresc.
mf
dim.
p rit.


a tempo.
f
sf
sf
f
sf
ff
rit.

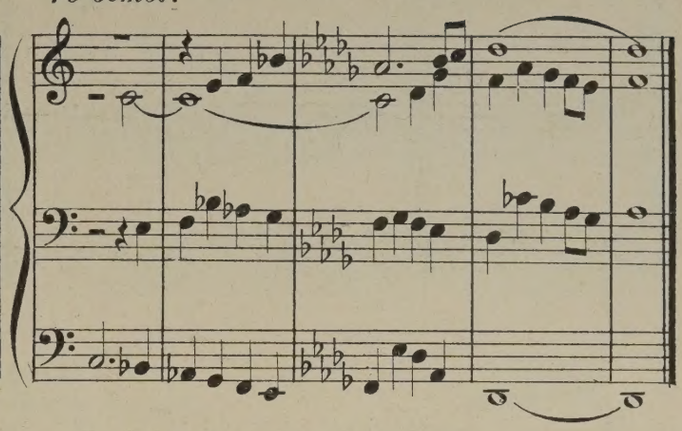
24 Übergänge, Ausweichungen.
24 Modulations.

Von C-dur nach:
De Ut majeur à:

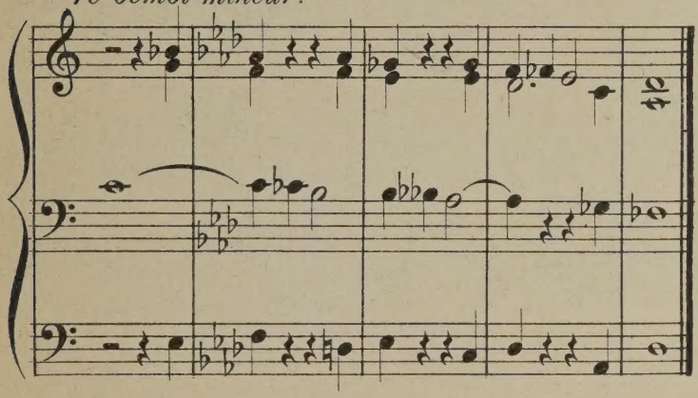
C-moll.
Ut mineur.



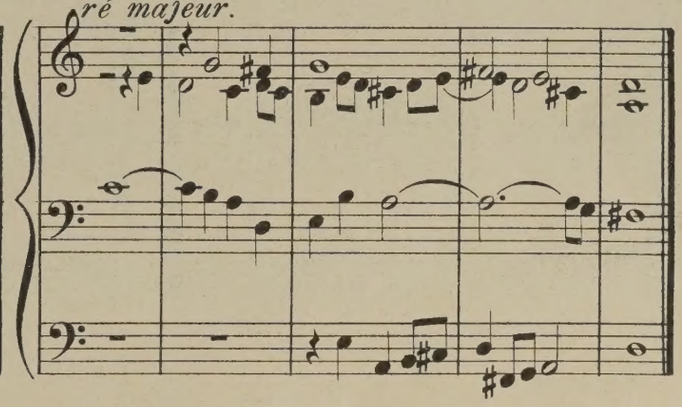
Des-dur.
ré bémol.



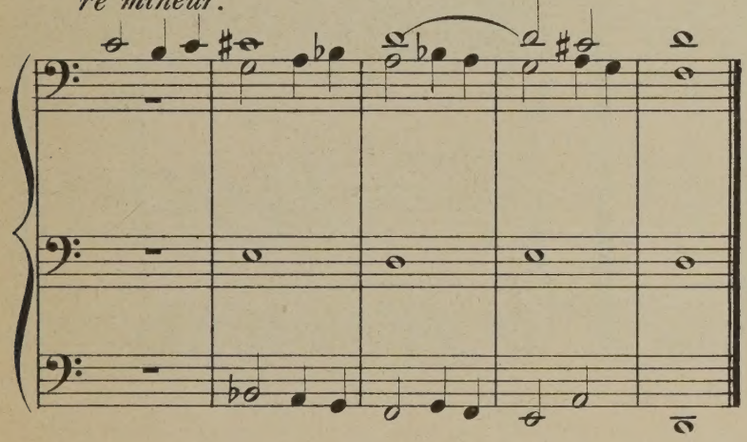
Des-moll.
ré bémol mineur.



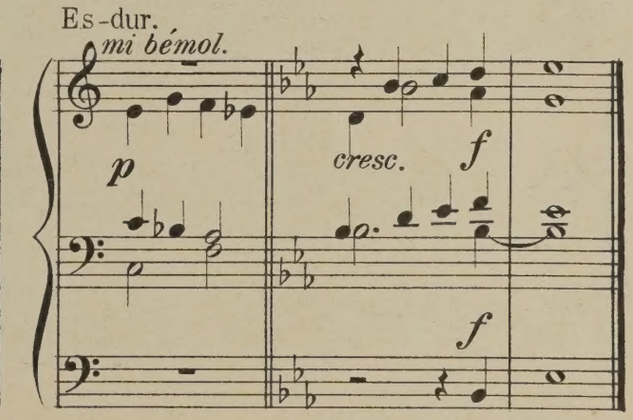
D-dur.
ré majeur.



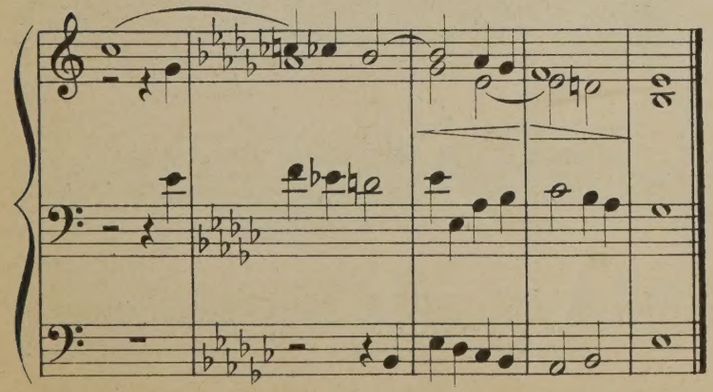
D-moll.
ré mineur.



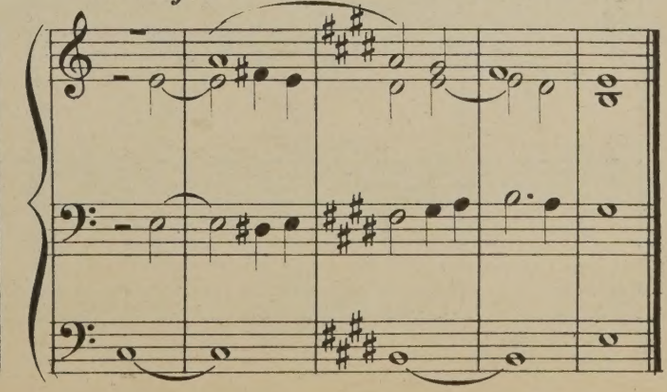
Es-dur.
mi bémol.



Es-moll.
mi bémol mineur.



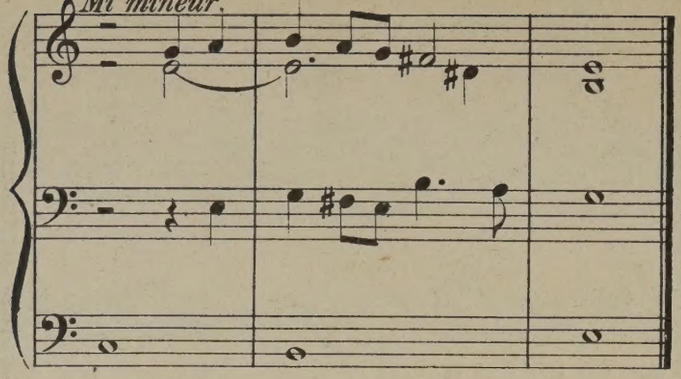
E-dur.
mi majeur.



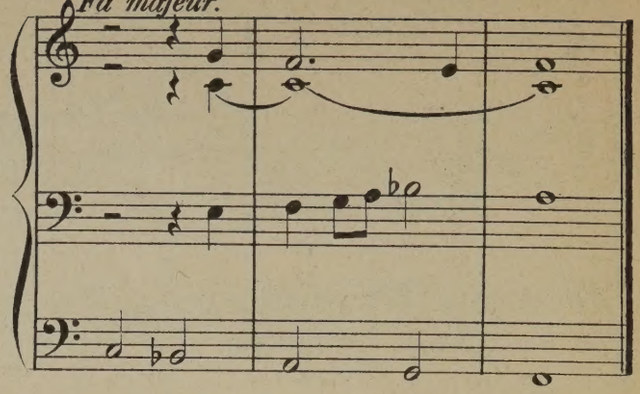
58 Von C-dur nach:

De Ut majeur à:

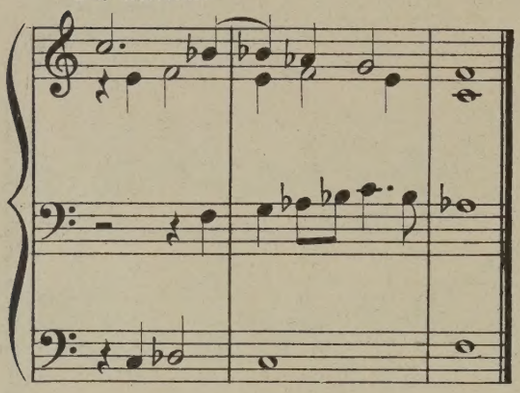
E-moll.
Mi mineur.



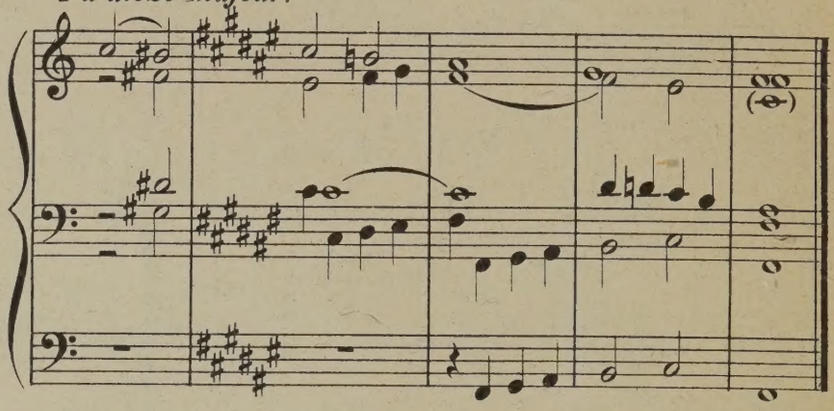
F-dur.
Fa majeur.



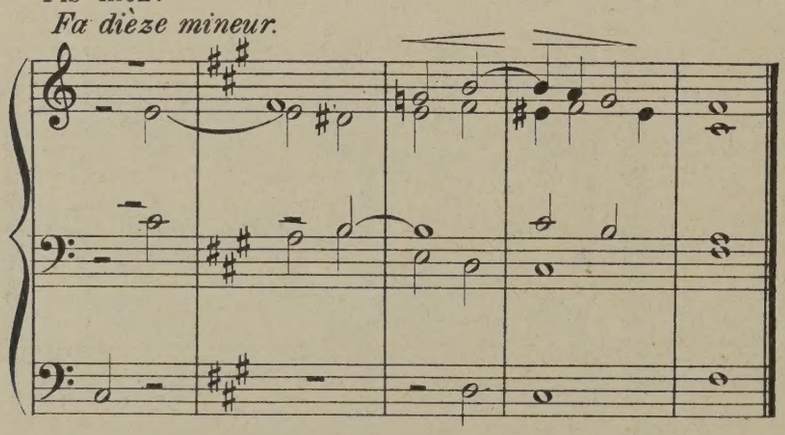
F-moll.
Fa mineur.



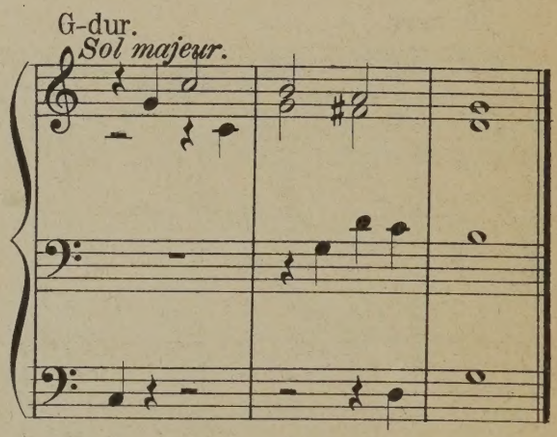
Fis-dur.
Fa dièze majeur.



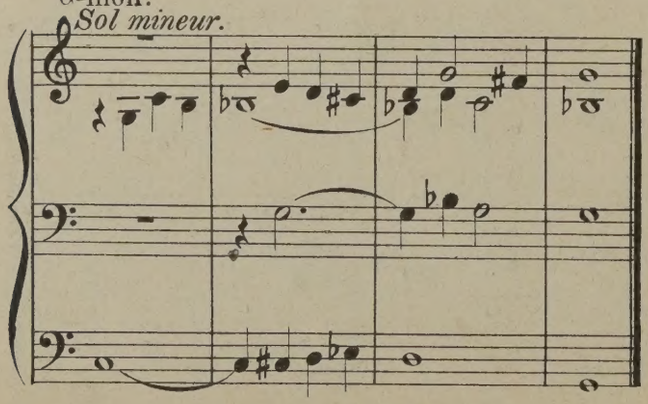
Fis-moll.
Fa dièze mineur.



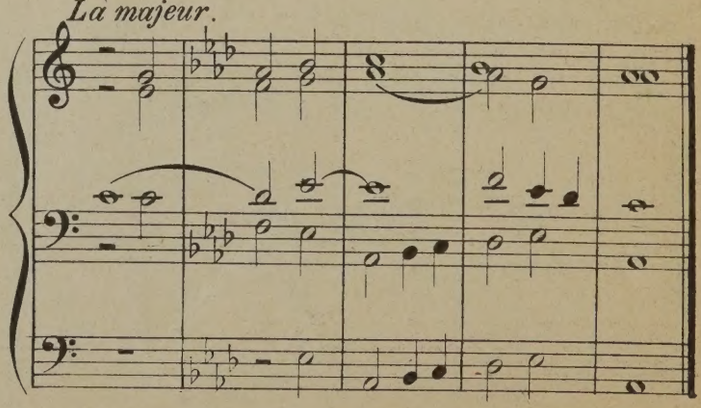
G-dur.
Sol majeur.



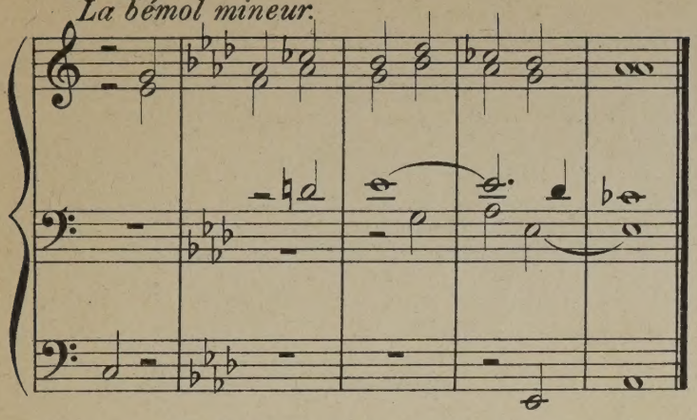
G-moll.
Sol mineur.



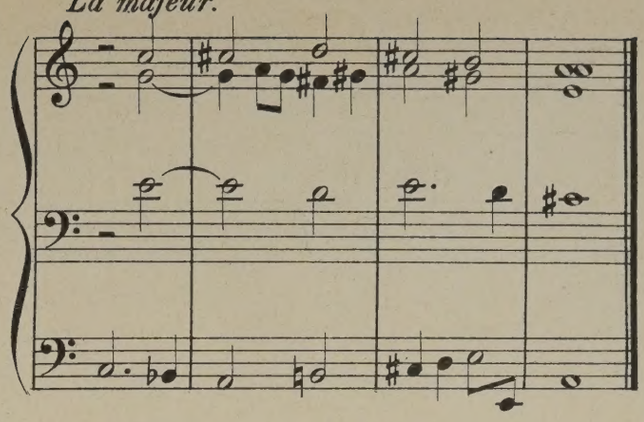
As-dur.
La majeur.



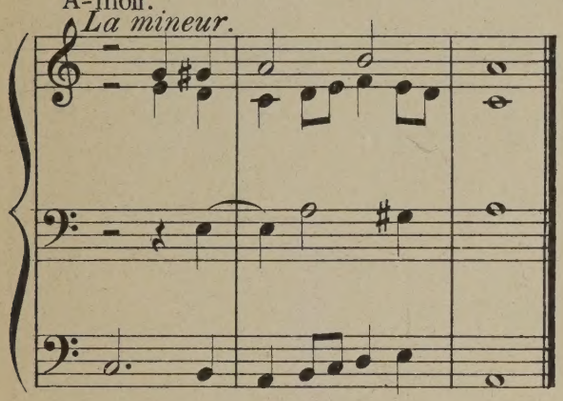
As-moll.
La bémol mineur.



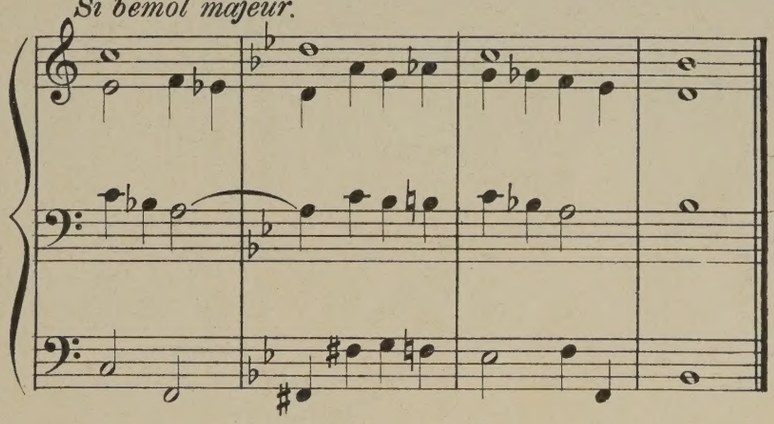
A-dur.
La majeur.



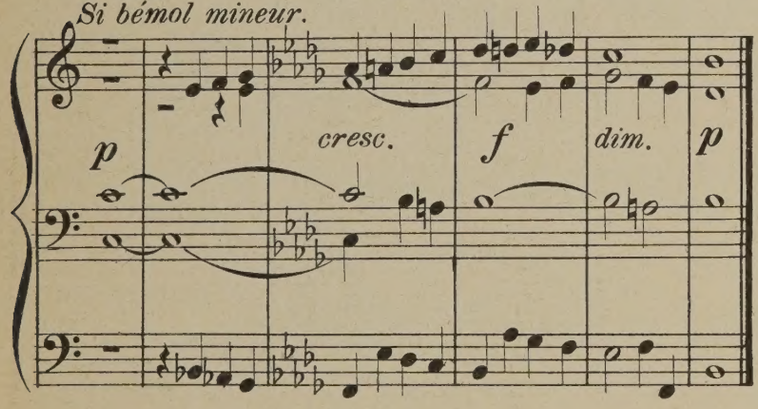
A-moll.
La mineur.



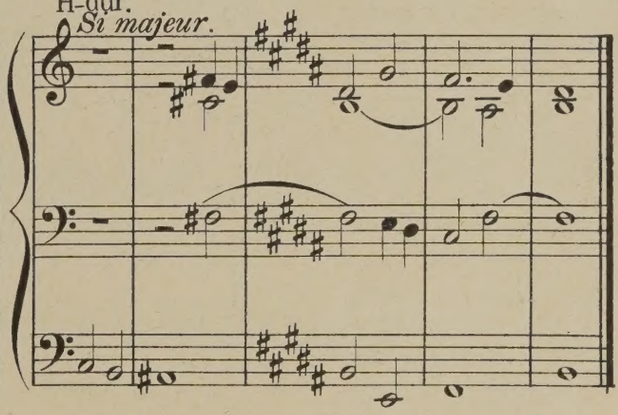
B-dur.
Si bémol majeur.



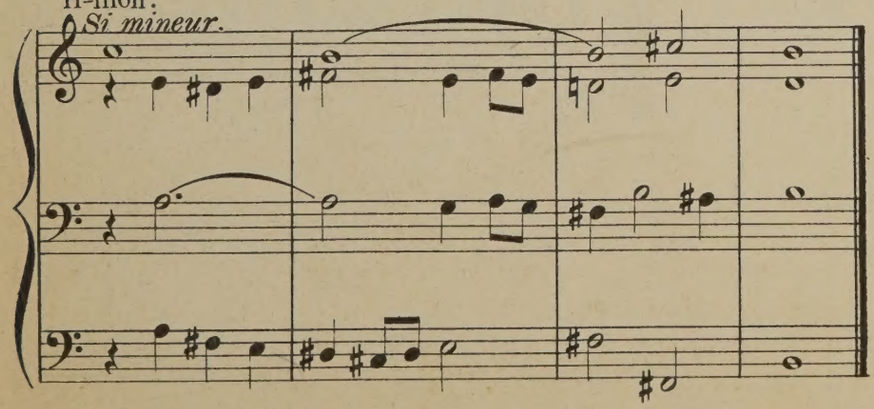
B-moll.
Si bémol mineur.



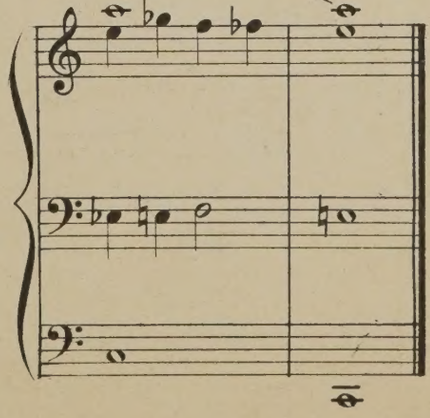
H-dur.
Si majeur.



H-moll.
Si mineur.



Von C-moll nach C-dur.
De Ut mineur à Ut majeur.



Edition Schmidt

Vol. 12.

Etude Album

A Collection of Etudes

for the

Organ

Selected & Arranged in Progressive Order

with

Registration, Pedalling & Fingering Carefully Indicated

by

Everett E. Truette.

Boston.
Arthur P. Schmidt & Co
13 & 15, West Street,

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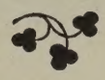
PREFACE.



ALL students who intend to practise these etudes should have a general knowledge of the piano—scale and arpeggio playing; and if they have already become familiar with such works for the piano as Czerny's Velocity Studies, Book 1, and Heller, Op. 47, Book 1, they will readily overcome such difficulties as are met with in the course of the book.

The pedal part of most of the etudes should be practised separately, and it is a good plan to practise either hand with the pedal part before playing both hands together.

The pedalling and fingering have been carefully indicated, and, while there are generally several ways of fingering or pedalling each passage, the student will do well to adhere to the one given, as it will be found to insure *strictly legato playing*—one of the principal aims of this work.

In the marks for fingering, $\overset{\frown}{5\,4}$ will be frequently found over one note, which indicates that the fourth finger must be *substituted* for the fifth finger (without repeating the note) *as soon as the note is struck;* but when it is marked thus, $5\overset{\frown}{\quad 4}$, the same substitution is intended, but it must not occur till that part of the measure indicated by the *position* of the second figure. Further explanation of $\overset{\frown}{3\,5}$, $\overset{\frown}{1\,2}$, etc., will be unnecessary.

The following abbreviations will be found in this and all other works for the organ which are published in England or the United States:—

"Gt.," for Great Organ—Middle manual (keyboard) where there are three manuals, and the lower manual where there are but two manuals.

"Sw.," for Swell Organ—Upper manual.

"Ch.," for Choir Organ—Lower manual.

"Ped.," for Pedal Organ.

"Coup.," for Coupler—Principally the Gt. to Pedal Coupler.

The abbreviations of the names of the stops will be readily understood by referring to the list of stops below:—

EXPLANATION OF PEDALLING SIGNS.

∨ Above a note indicates	Point of the right foot.
O Above a note indicates	Heel of the right foot.
∧ Below a note indicates	Point of the left foot.
O Below a note indicates	Heel of the left foot.

$\overset{\frown}{\wedge\,O}$ Substitute the heel for the point without repeating the note.

$\overset{\frown}{\vee\,\wedge}$ Substitute one foot for the other, as above.

While it is possible to play all these etudes on a two-manual organ, and most of them on an organ with but one manual, the following specification of an organ with three manuals is given to assist the student in understanding the indicated registration. All the etudes are registered for this imaginary organ, and the student should follow the directions, as far as is possible with the means at hand, in order to attain ease in the manipulation of the stops at the same time that manual and pedal technique is acquired.

GREAT ORGAN.

1.	Doppel Flöte (or St. Diap.)	8 ft.
2.	Viol di Gamba	8 ft.
3.	Open Diapason	8 ft.
4.	Octave	4 ft.
5.	Twelfth	2⅔ ft.
6.	Fifteenth	2 ft.
7.	Mixtures	IV. ranks.
8.	Trumpet	8 ft.

SWELL ORGAN.

9.	Bourdon	16 ft.
10.	Stopped Diapason	8 ft.
11.	Viola	8 ft.
12.	Open Diapason	8 ft.
13.	Violin	4 ft.
14.	Flauto Traverso	4 ft.
15.	Oboe	8 ft.
16.	Cornopean	8 ft.
17.	Tremulant	Mechanical.

CHOIR ORGAN.

18.	Flute (or Melodia)	8 ft.
19.	Dulciana	8 ft.
20.	Flute d'Amour	4 ft.
21.	Piccolo	2 ft.
22.	Clarinet	8 ft.

PEDAL ORGAN.

23.	Bourdon	16 ft.
24.	Open Diapason	16 ft.
25.	Flute	8 ft.

COUPLERS.

Sw. to Gt. Ch. to Gt.
Gt. to Ped. Sw. to Ped. Ch. to Ped.

COMBINATION PEDALS.

No. 1. Draws Full Great.
No. 2. Throws off all but Nos. 1 and 2.
No. 3. Draws Full Swell.
No. 4. Throws off all but Nos. 10, 11, and 13.
No. 5. Reversible Gt. to Ped. Coupler.

EVERETT E. TRUETTE.

BOSTON, *March 5, 1888.*

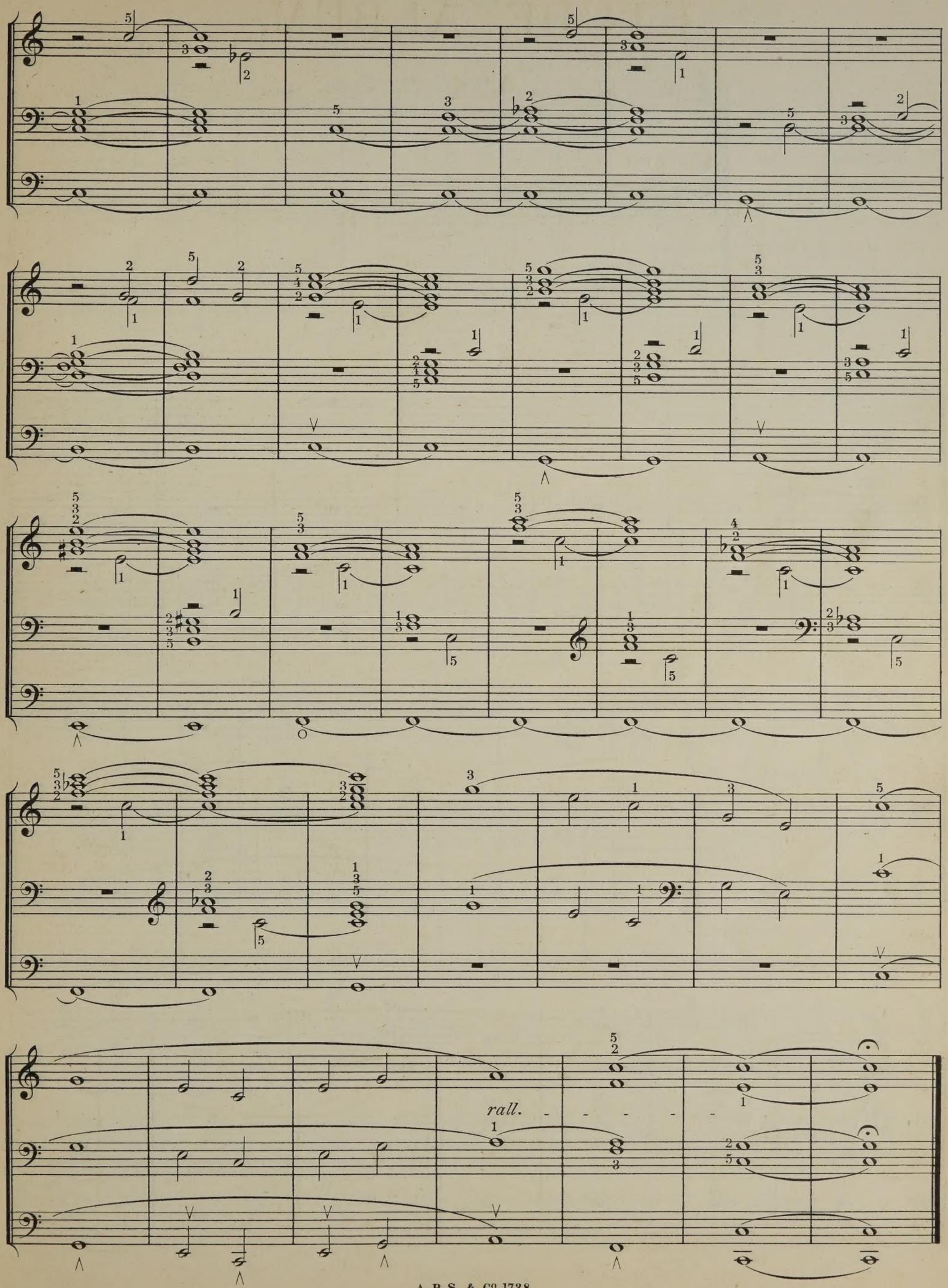
ETUDE ALBUM.

No. 1.

H. M. Dunham.

Alla breve. 𝅗𝅥 = 108

Gt. to Octave.
Ped. Op. Diap. 16 Ft.
Gt. to Ped.


rall.

No. 2.

H. M. Dunham.

Alla breve. 𝅗𝅥 = 92.

Gt. Doppel. Flöte & Gamba.
Sw. Viola & St. Diap.
Ped. Bourdon.
Gt. & Sw. to Ped.

Sw.

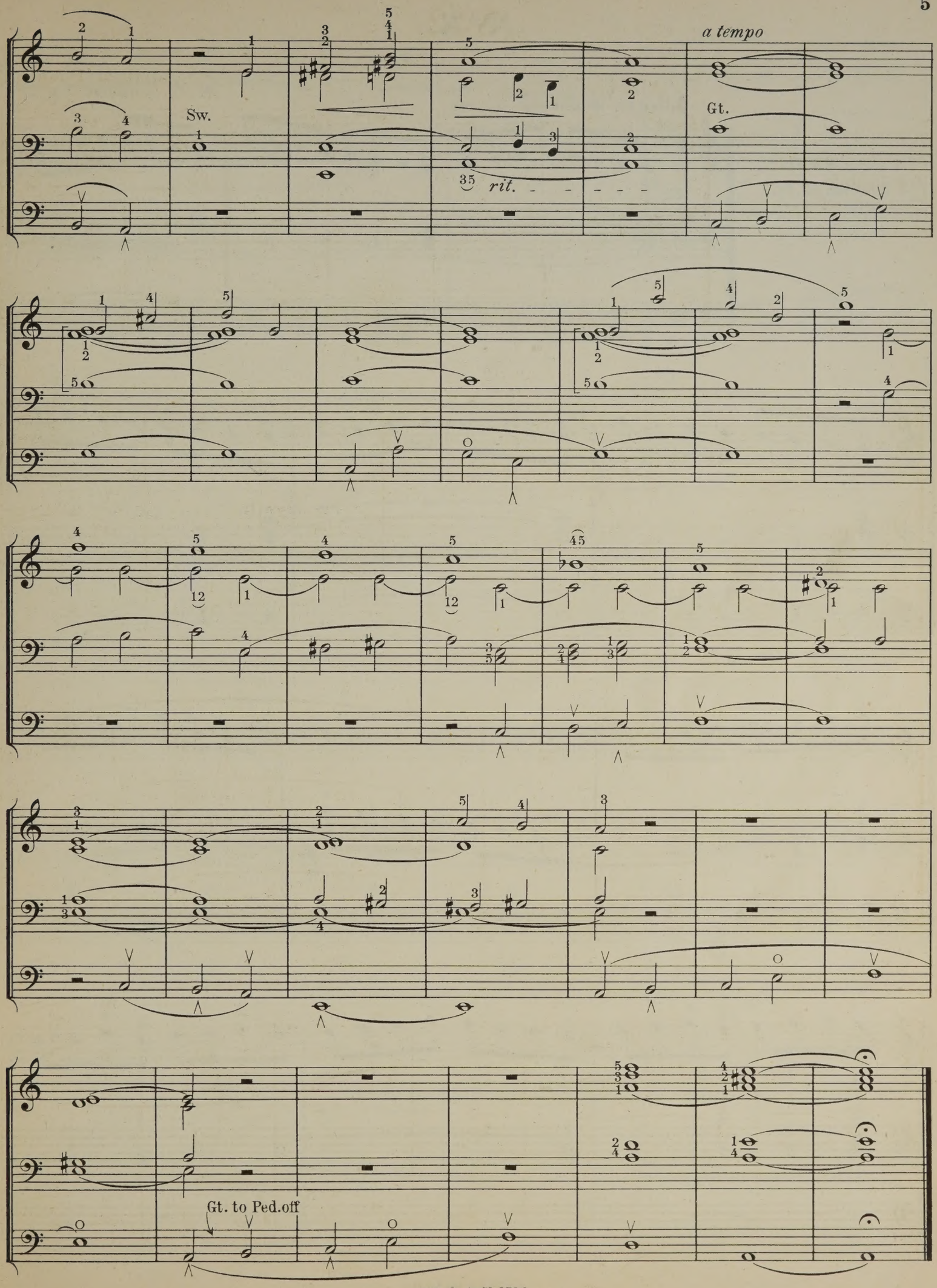
a tempo

Gt.

rit.

Sw.

Gt.

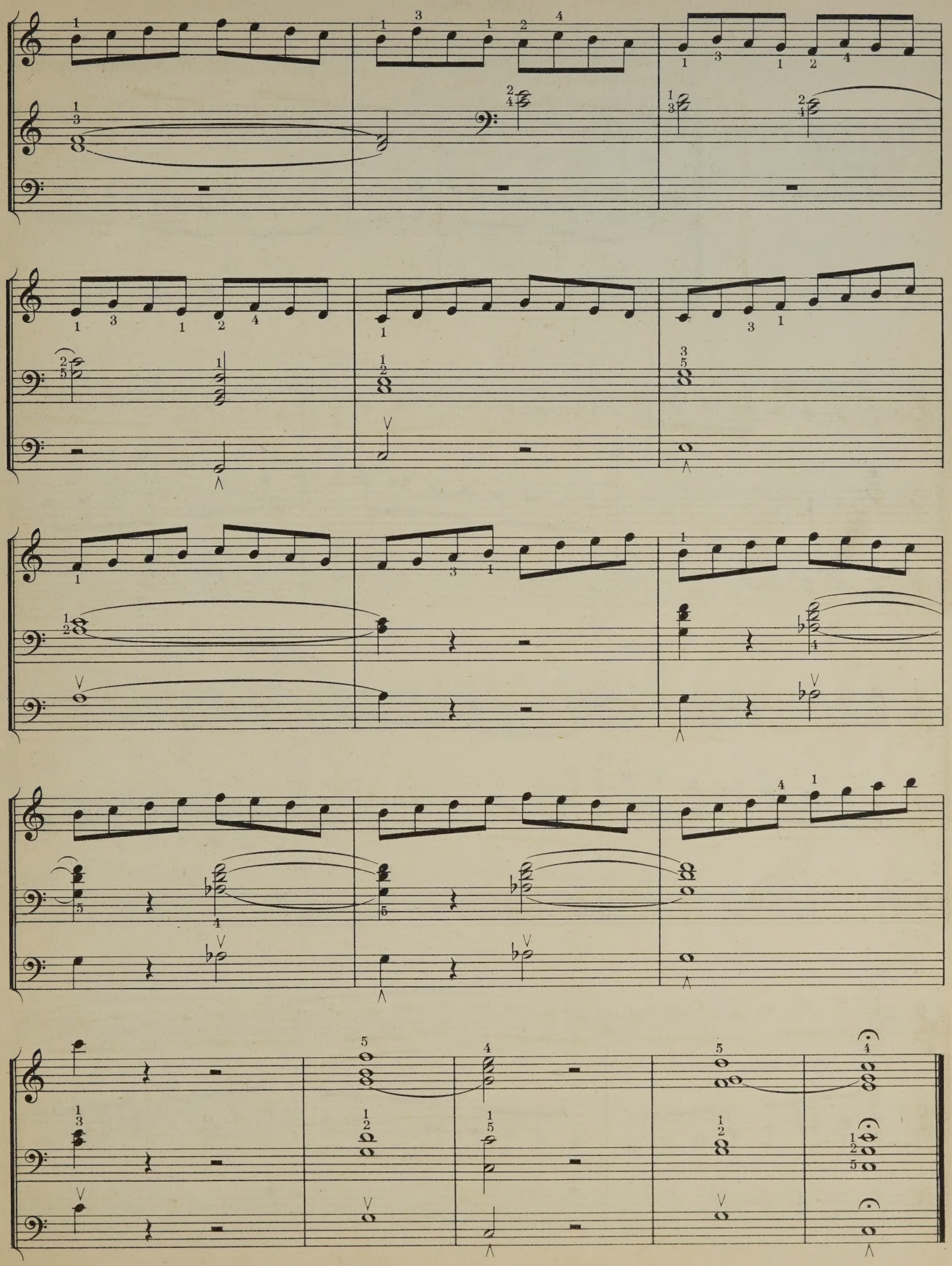

a tempo
Sw.
Gt.
rit.
Gt. to Ped.off

No. 3.

Dr. W. Volkmar. Op. 270.

Allegro moderato. ♩ = 120

Ch. Flute 8 & 4 Ft.
Ped. Bourdon 16 Ft.
Ch. to Ped.

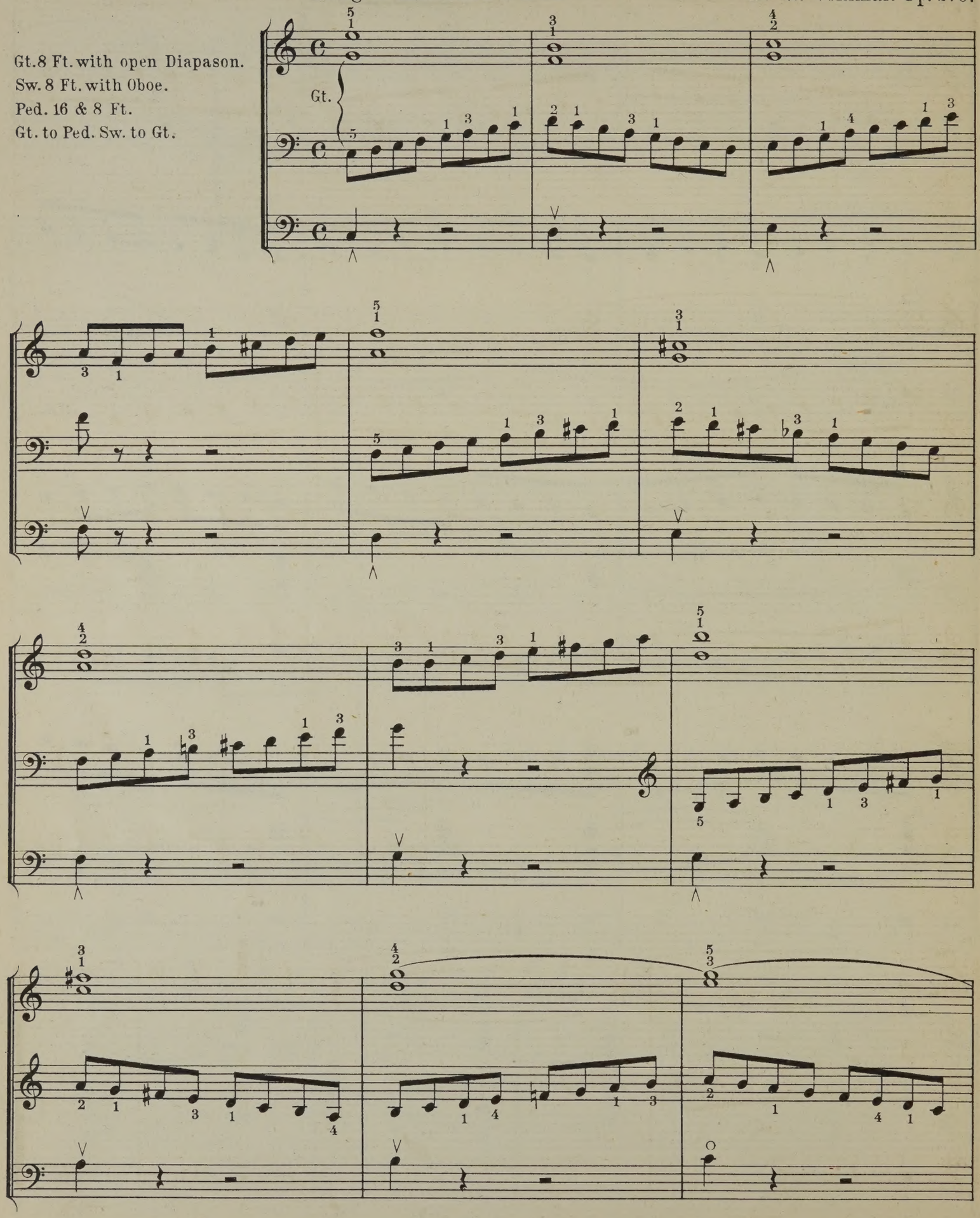


No. 4.

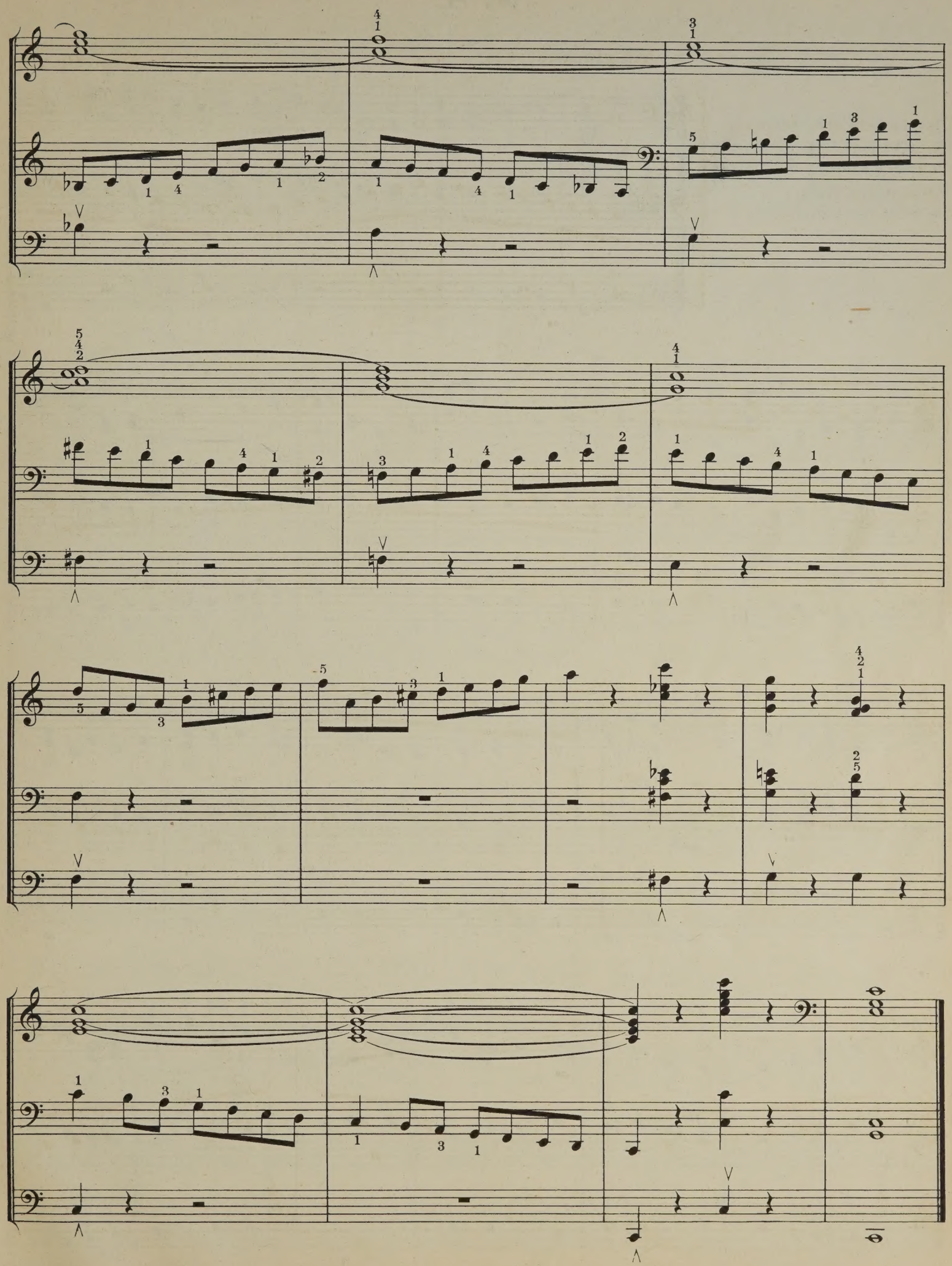
Allegro moderato. $\mathfrak{d}$ = 112.

Dr. W. Volkmar. Op. 270.

Gt. 8 Ft. with open Diapason.
Sw. 8 Ft. with Oboe.
Ped. 16 & 8 Ft.
Gt. to Ped. Sw. to Gt.



A. P. S. & Co. 1738.



No. 5.

J. Lemmens.

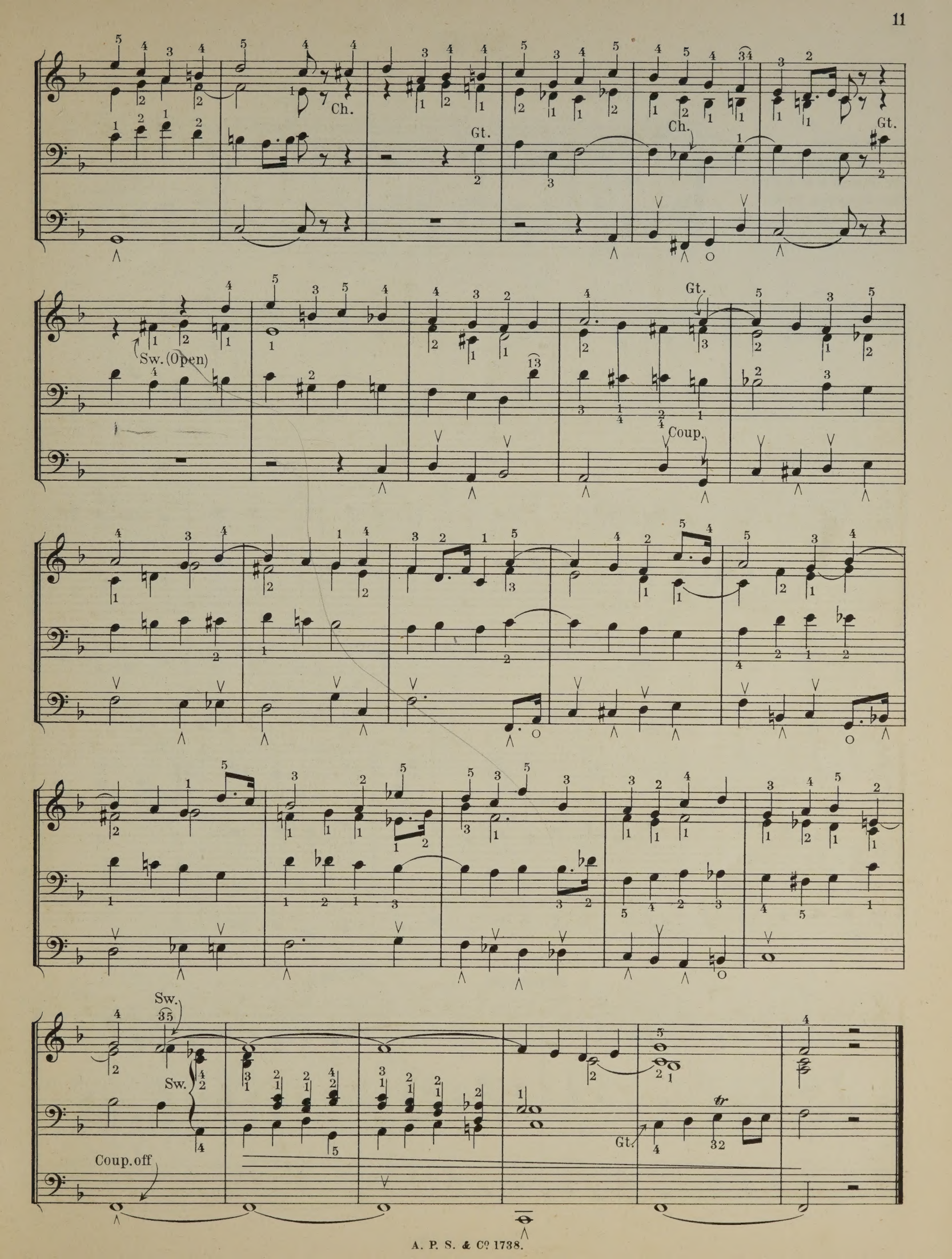
Cantabile. ♩ = 84.

Gt. Doppel Flöte & Gamba.
Sw. Op. Diap. St. Diap. & Salicional.
Ch. Flutes 8 & 4 Ft. & Dulciana.
Ped. Bourdon 16 Ft.
Sw. to Gt. Sw. & Gt. to Ped.

Gt.

Sw.

Coup. off

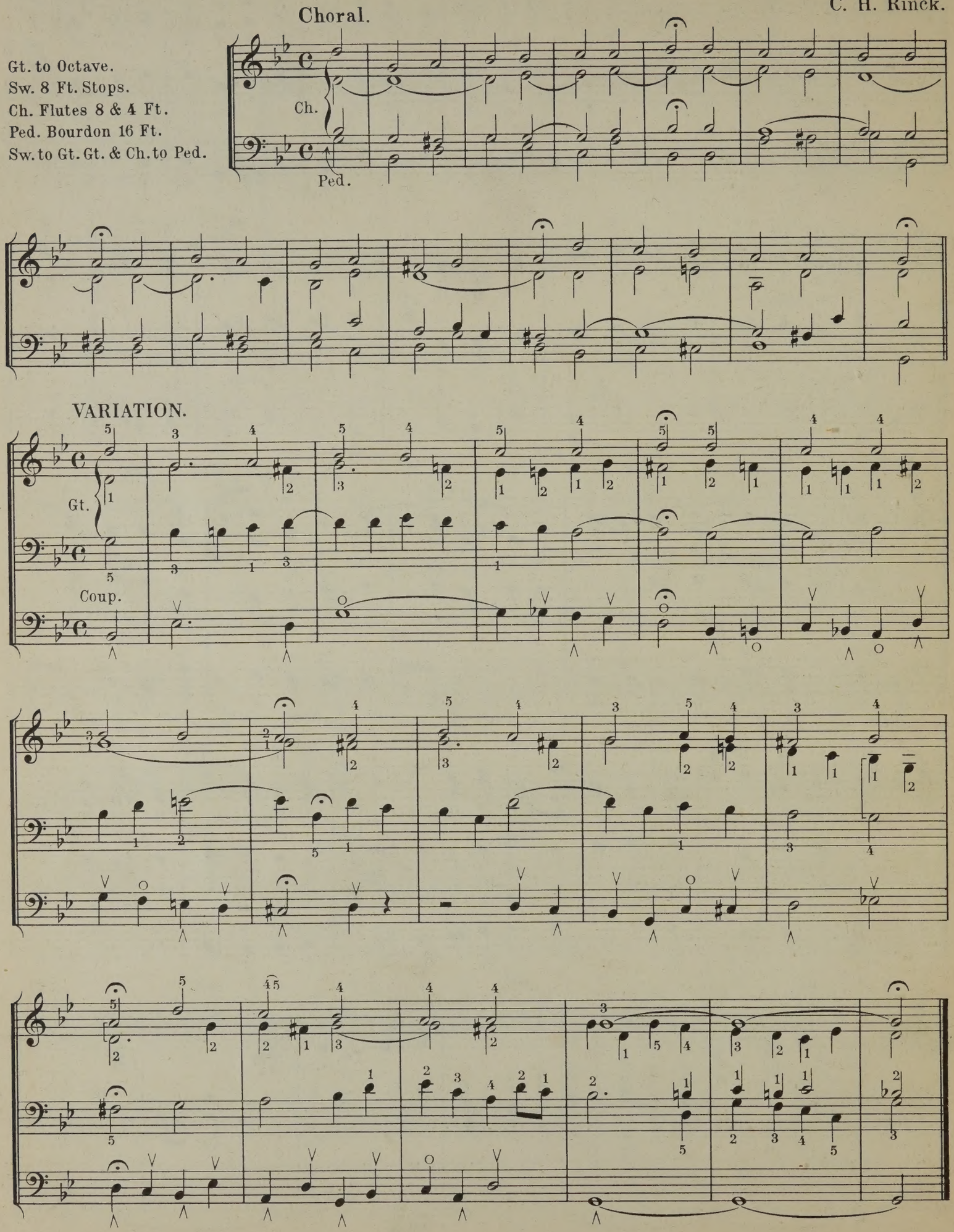


A. P. S. & Co 1738.

No. 6.

C. H. Rinck.

Gt. to Octave.
Sw. 8 Ft. Stops.
Ch. Flutes 8 & 4 Ft.
Ped. Bourdon 16 Ft.
Sw. to Gt. Gt. & Ch. to Ped.



No. 7.

Andante. ♩ = 66.

W. T. Best.

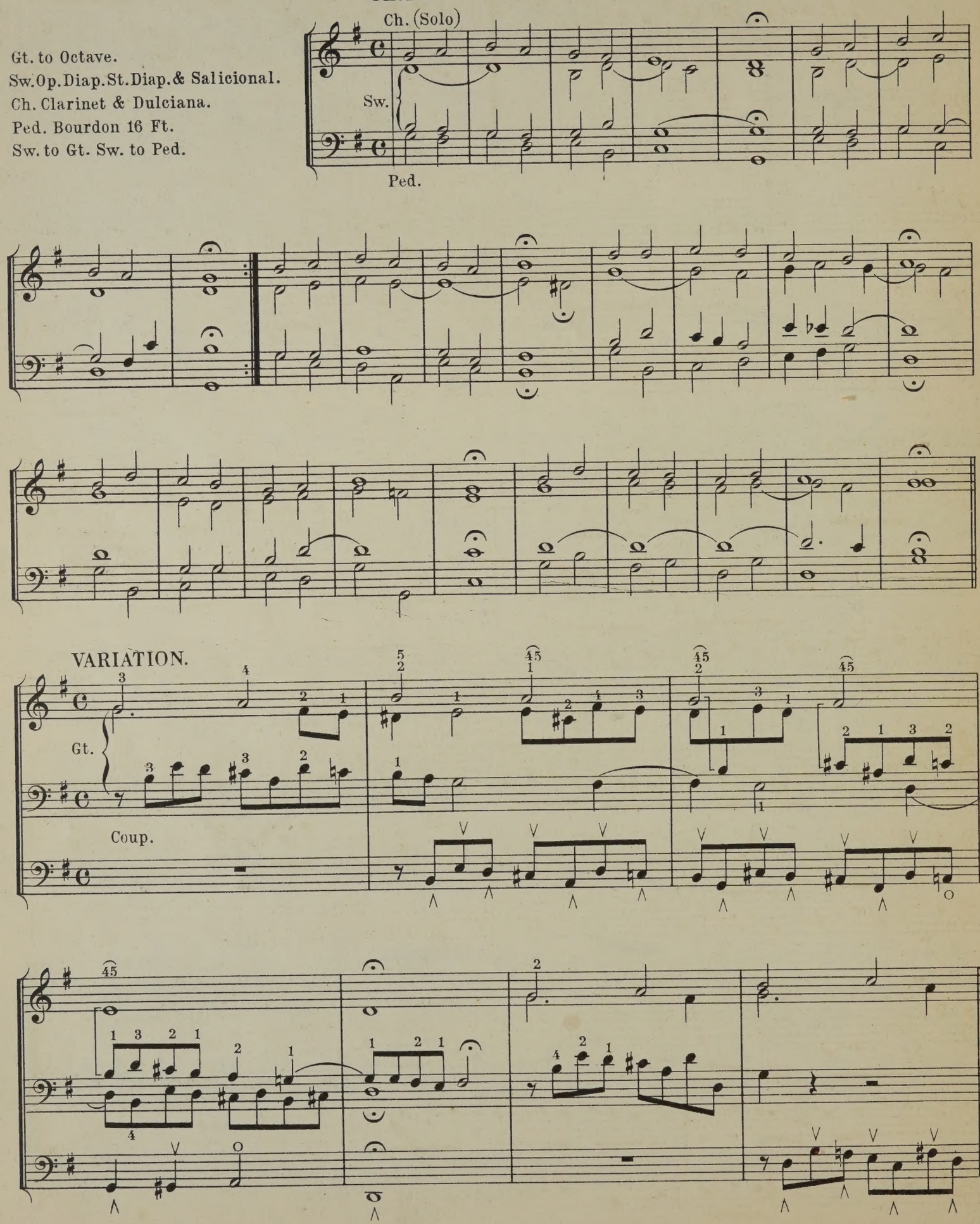
Gt. Open Diapason.
Sw. St. Diap. & Oboe.
Ch. Melodia.
Ped. Bourdon 16 Ft.
Gt. to Ped.

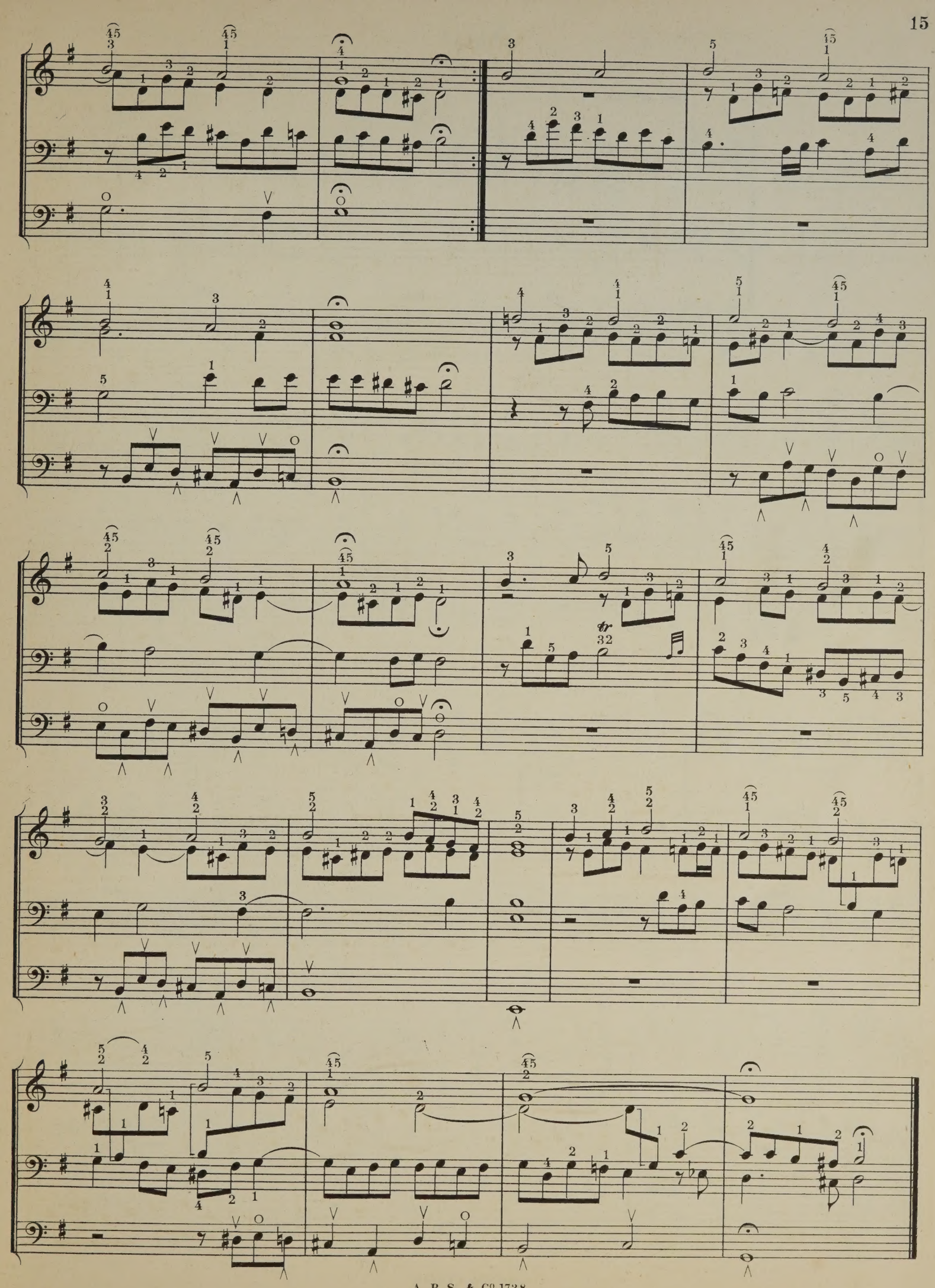
No. 8.

Choral.

C. H. Rinck.

Gt. to Octave.
Sw. Op. Diap. St. Diap. & Salicional.
Ch. Clarinet & Dulciana.
Ped. Bourdon 16 Ft.
Sw. to Gt. Sw. to Ped.





No. 9.

J. Lemmens.

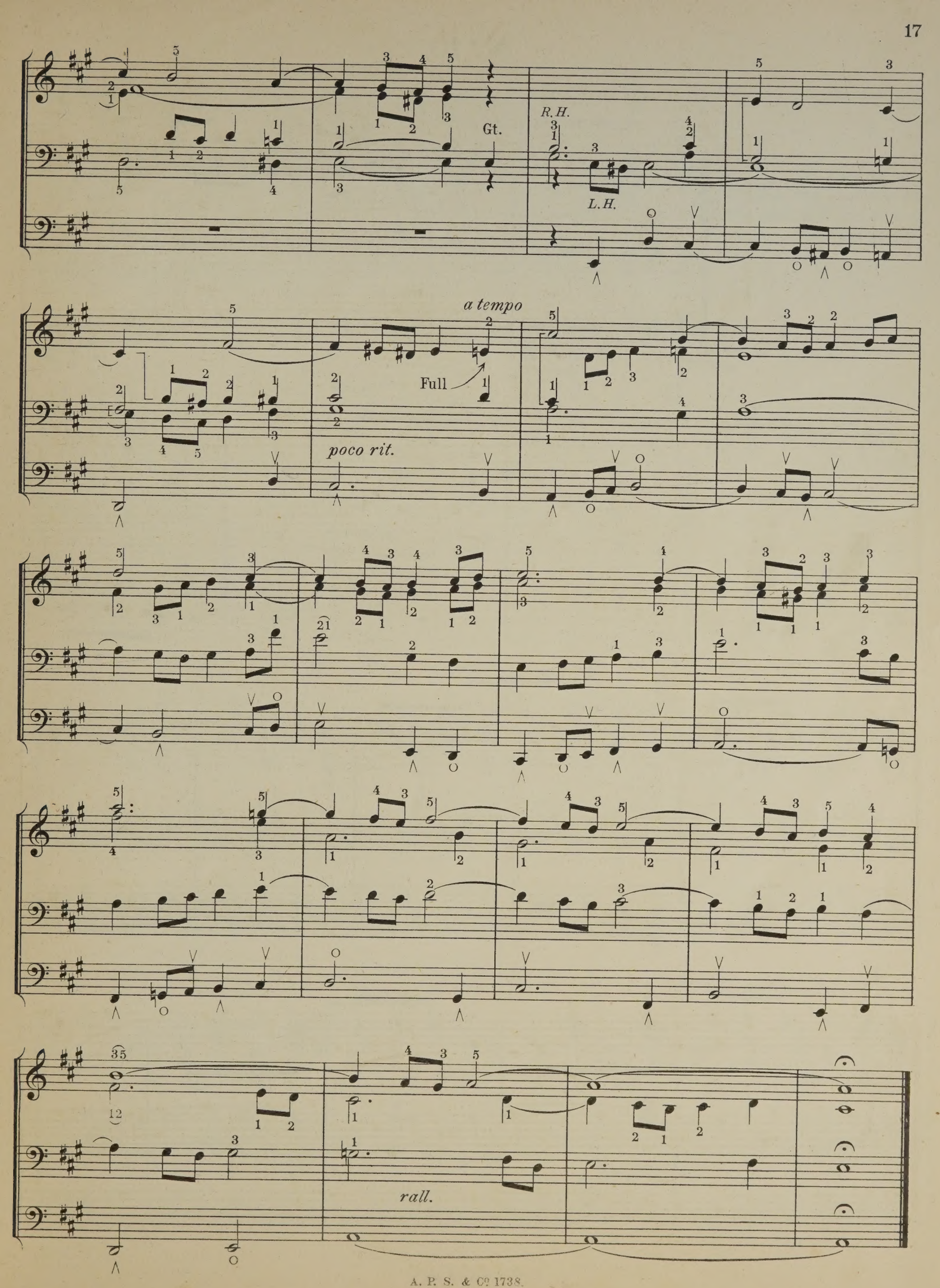
Risolute. ♩ = 66.

Gt. to Octave.
Sw. 8 & 4 Ft. with Oboe.
Ped. 16 & 8 Ft.
Sw. to Gt. Gt. to Ped.

Gt.

Sw.

Sw.


Gt.
R.H.
L.H.
a tempo
Full
poco rit.
rall.

No. 10.

W. T. Best.

Andante. ♩ = 63.

Sw. St. Diap.
Ch. Dulciana & Flute 4 Ft.
Ped. Bourdon & Flute.
Sw. to Ped.

Sw.

Ch.

Sw.

Ch.

Sw. Viola only

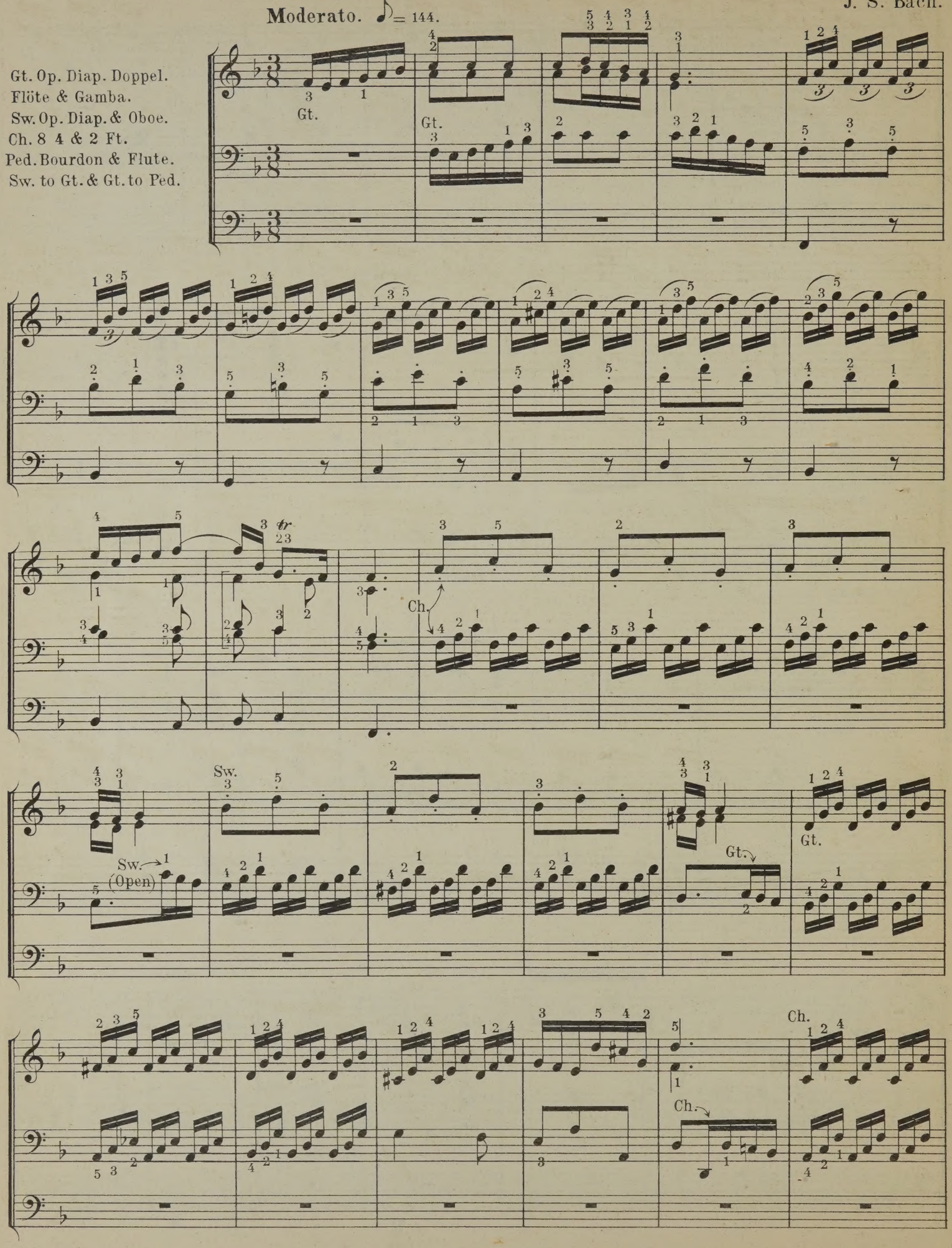
Ped. Flute off

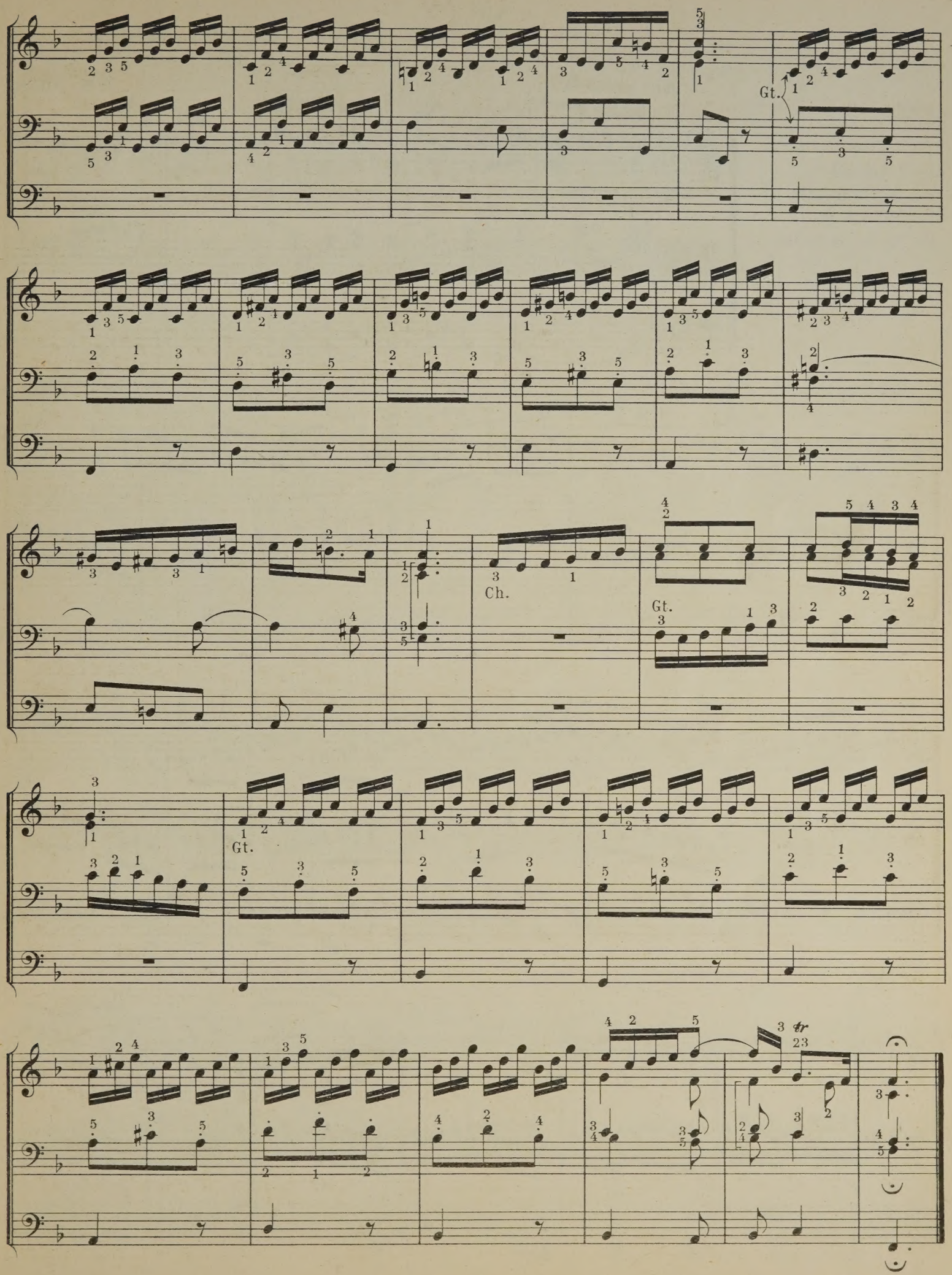
No. 11.

J. S. Bach.

Moderato. ♪ = 144.

Gt. Op. Diap. Doppel.
Flöte & Gamba.
Sw. Op. Diap. & Oboe.
Ch. 8 4 & 2 Ft.
Ped. Bourdon & Flute.
Sw. to Gt. & Gt. to Ped.




Gt.
Ch.
Gt.
Gt.
tr

No. 12.

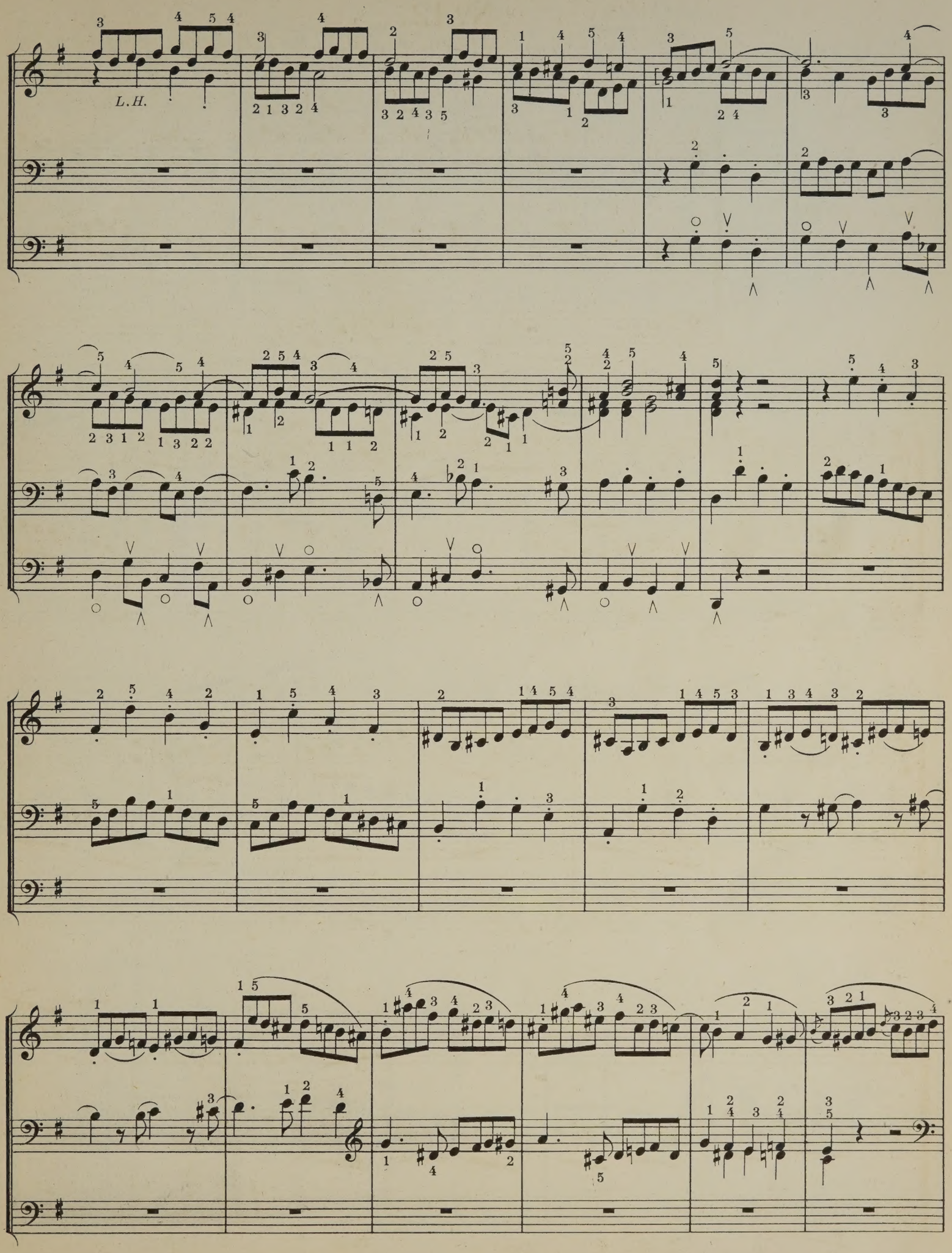
Allegro. ♩ = 84.

C. H. Rinck.

Gt. to Octave.
Sw. Full. (Open)
Ped. 16 & 8 Ft.
Sw. to Gt. Gt. to Ped.

Gt.

Gt.


L.H.

Full.

Sw.

Sw.

Gt.

Gt.

rall.

No. 13.

G. E. Whiting.

Moderato. ♩ = 80.

Gt. Doppel Flöte, Gamba & Op. Diap.
Sw. Viola, St. Diap. & Oboe.
Ch. Flutes 8 & 4 Ft.
Ped. 16 & 8 Ft.
Sw. to Gt.

Gt.
Sw. (open)
Ch.
Op. Diap. off.
Gt.
(Prepare Gt. to Oct.)

Ch.

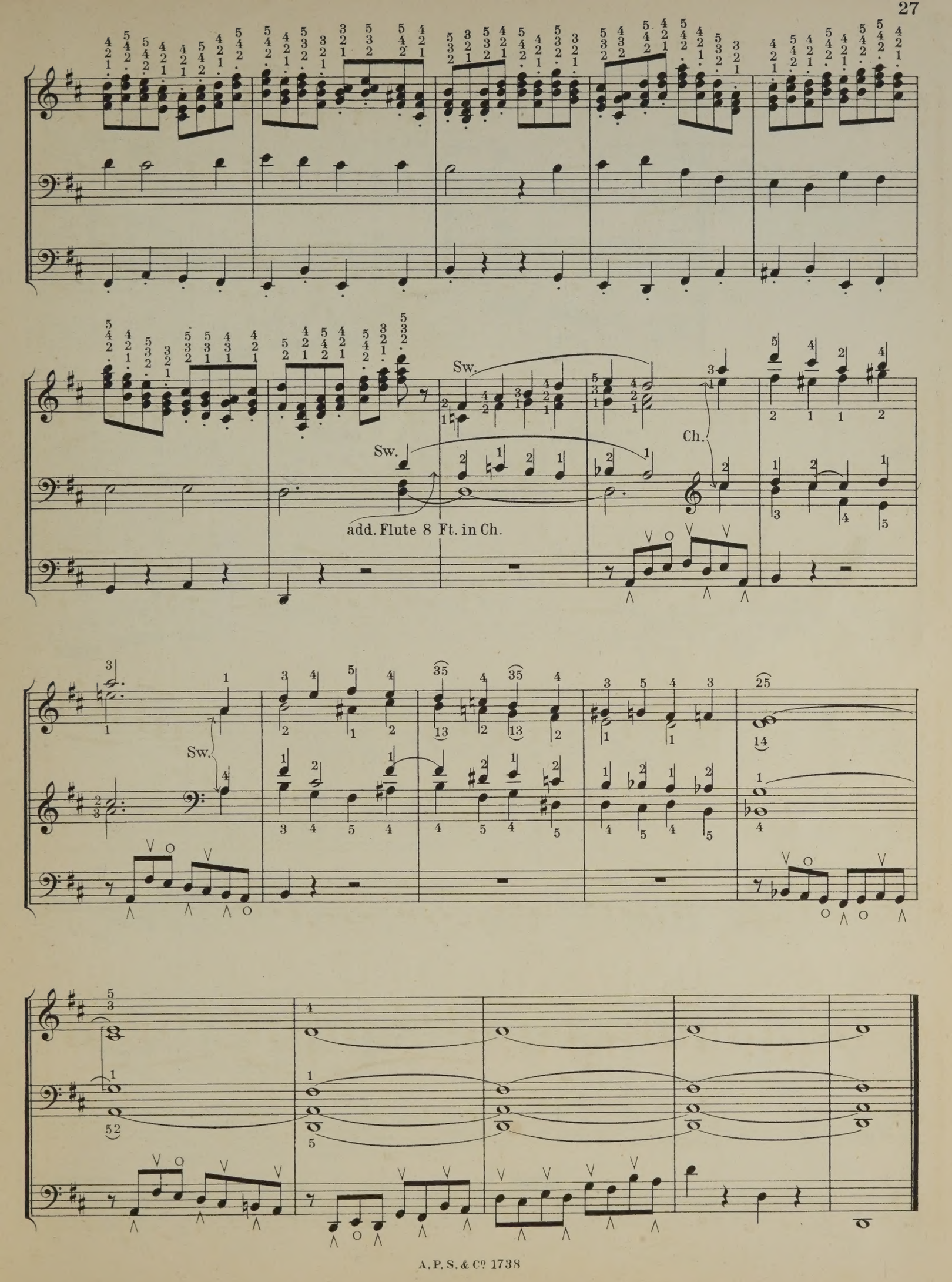
Gt.

Coup.

Oboe off.

Ch.

(Ch. Flute 8 Ft. off.) Gt. Gamba alone


Sw.
Sw.
add. Flute 8 Ft. in Ch.
Ch.
Sw.

No. 14.

Arthur Foote.

Moderato. ♩ = 63.

Gt. Doppel Flöte & Op. Diap.
Sw. St. Diap. Viola & Op. Diap.
Ped. Bourdon & Flute.
Sw. to Gt. & Gt. to Ped.

add Gamba &

poco accel.

Octave in Gt.

rit.

Gamba & Octave off.

rall.

No. 15.

Alex. Guilmant.

Moderato. ♩ = 66.

Gt. Doppel Flöte & Gamba.
Sw. 8 Ft. with Oboe.
Ch. Flutes 8 & 4 Ft.
Ped. 16 & 8 Ft.
Sw. to Gt. & Sw. to Ped.

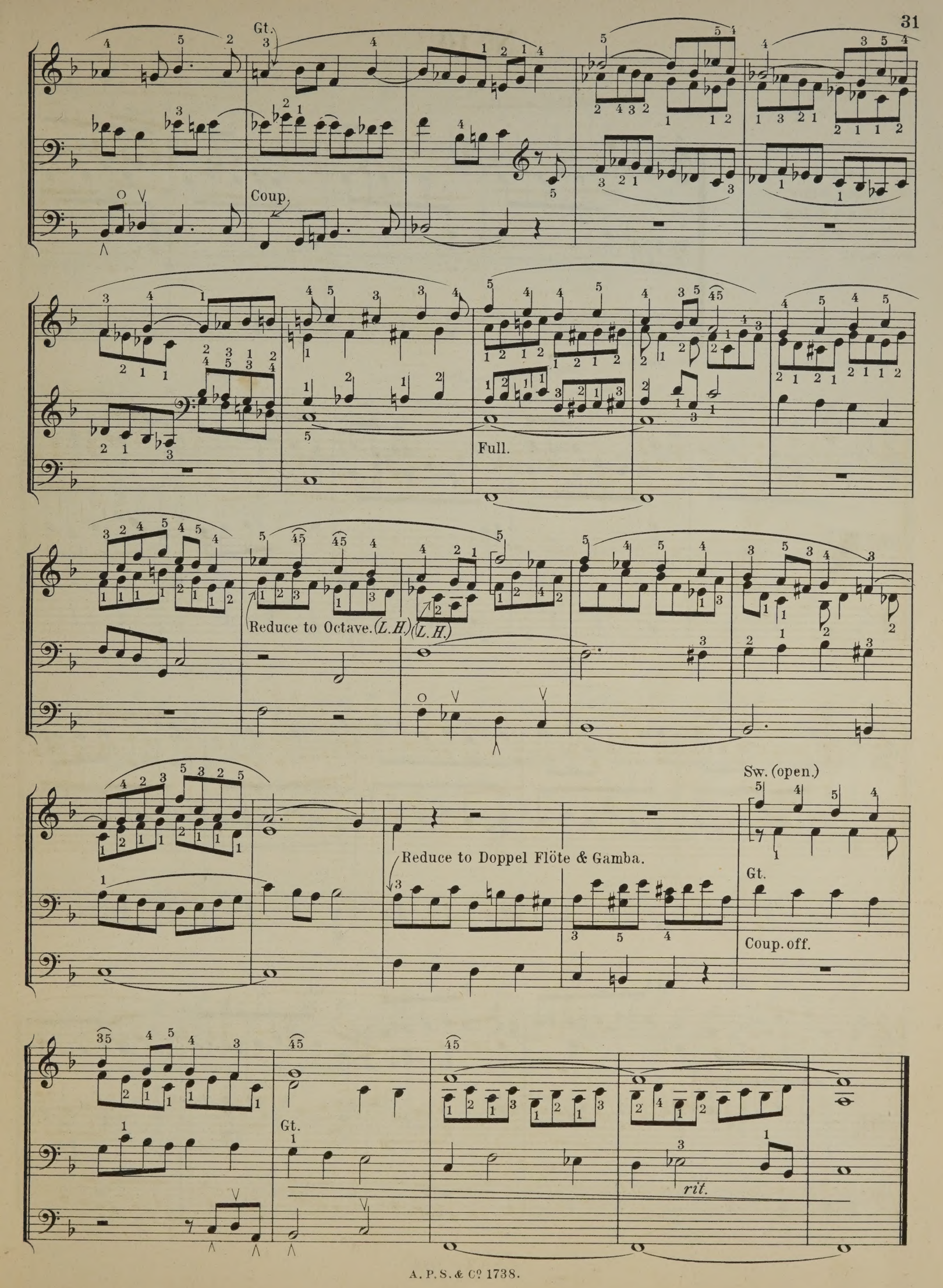
Ch.
sempre legato

Sw.
L. H.

Gt.
L. H.
Coup.

R. H.
L. H.
add Op. Diap. (R. H.)

Sw. (open)
Gt.
Coup. off.

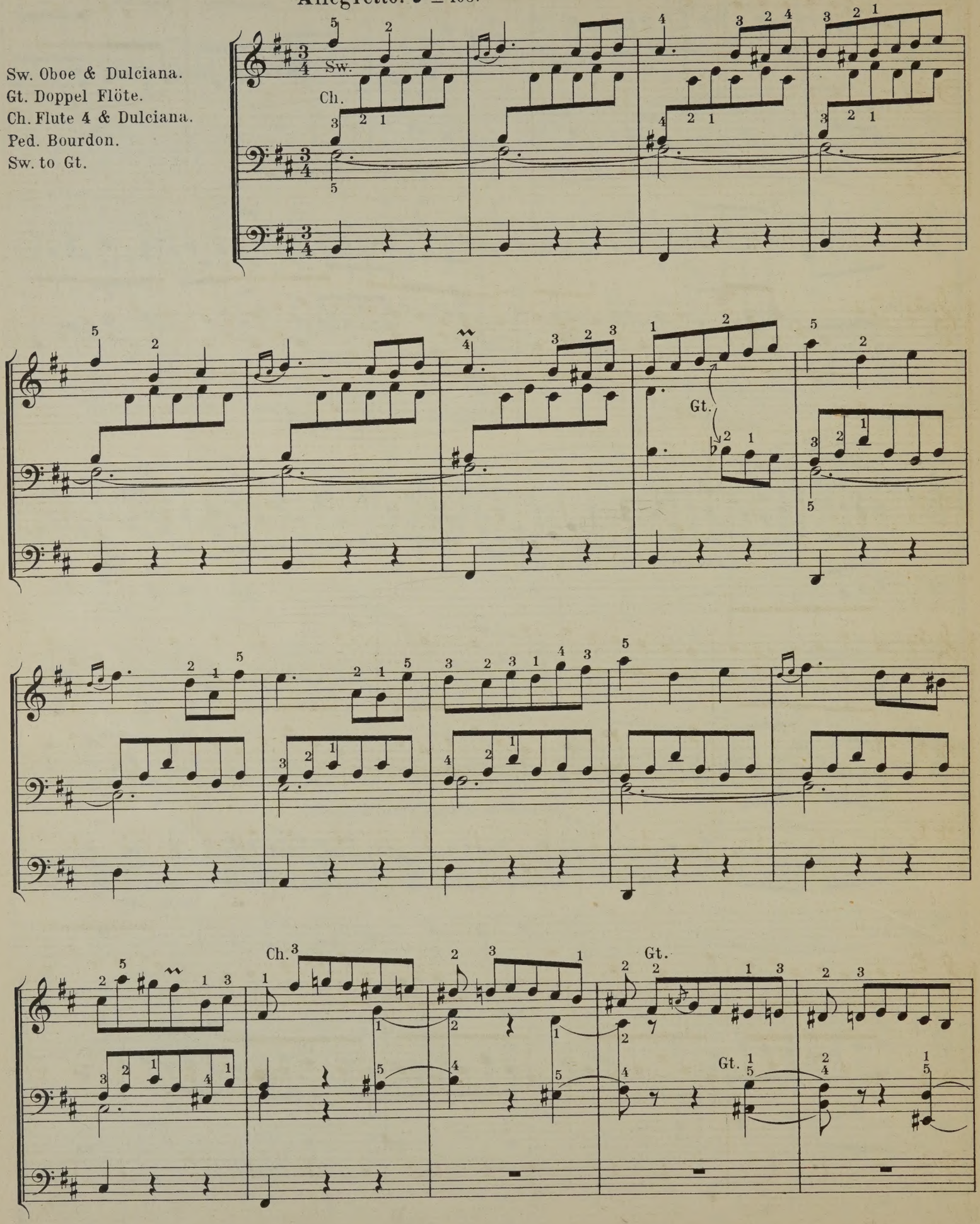

Gt.
Coup.
Full.
Reduce to Octave. (L.H.) (L.H.)
Reduce to Doppel Flöte & Gamba.
Sw. (open.)
Gt.
Coup. off.
Gt.
rit.

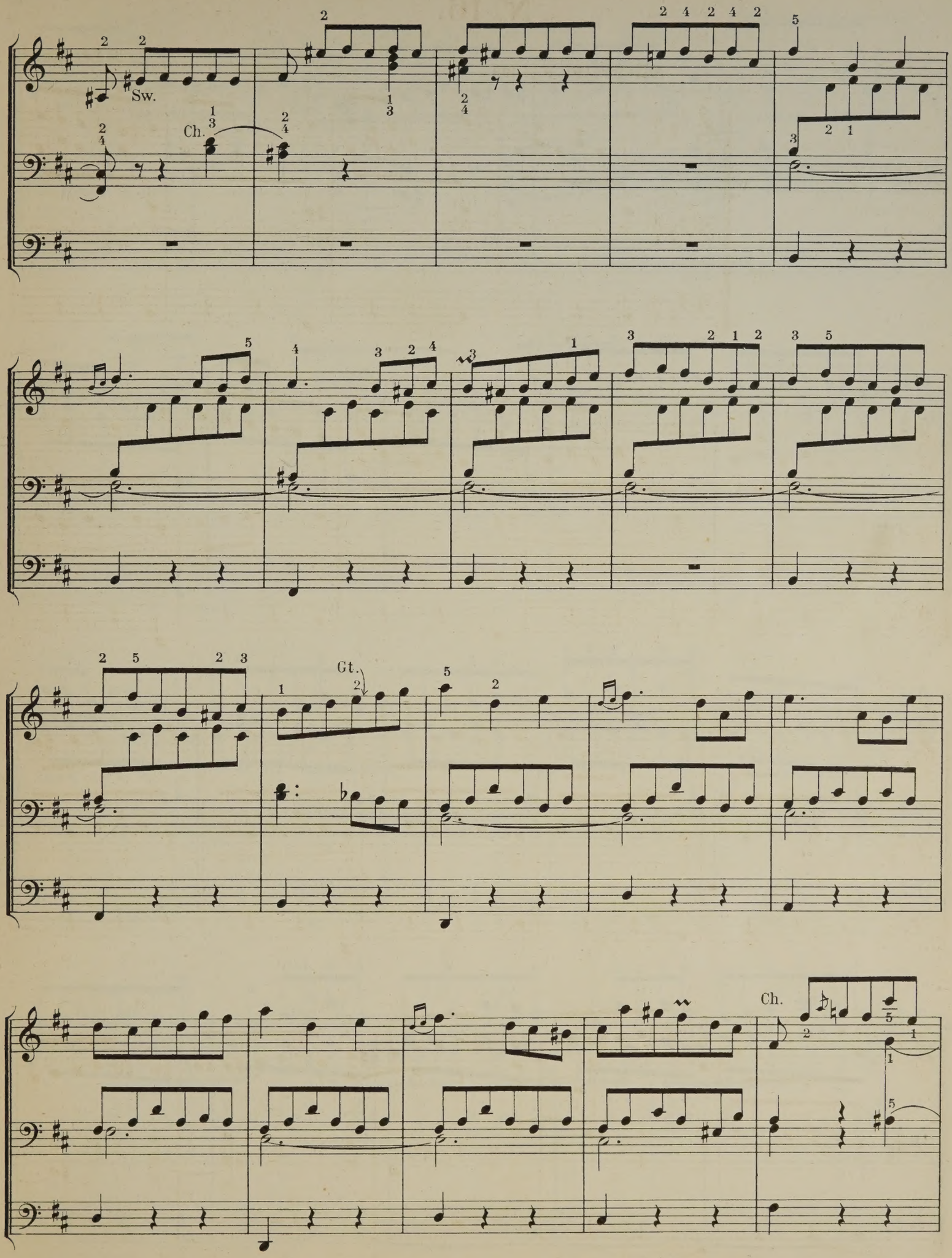
No. 16.

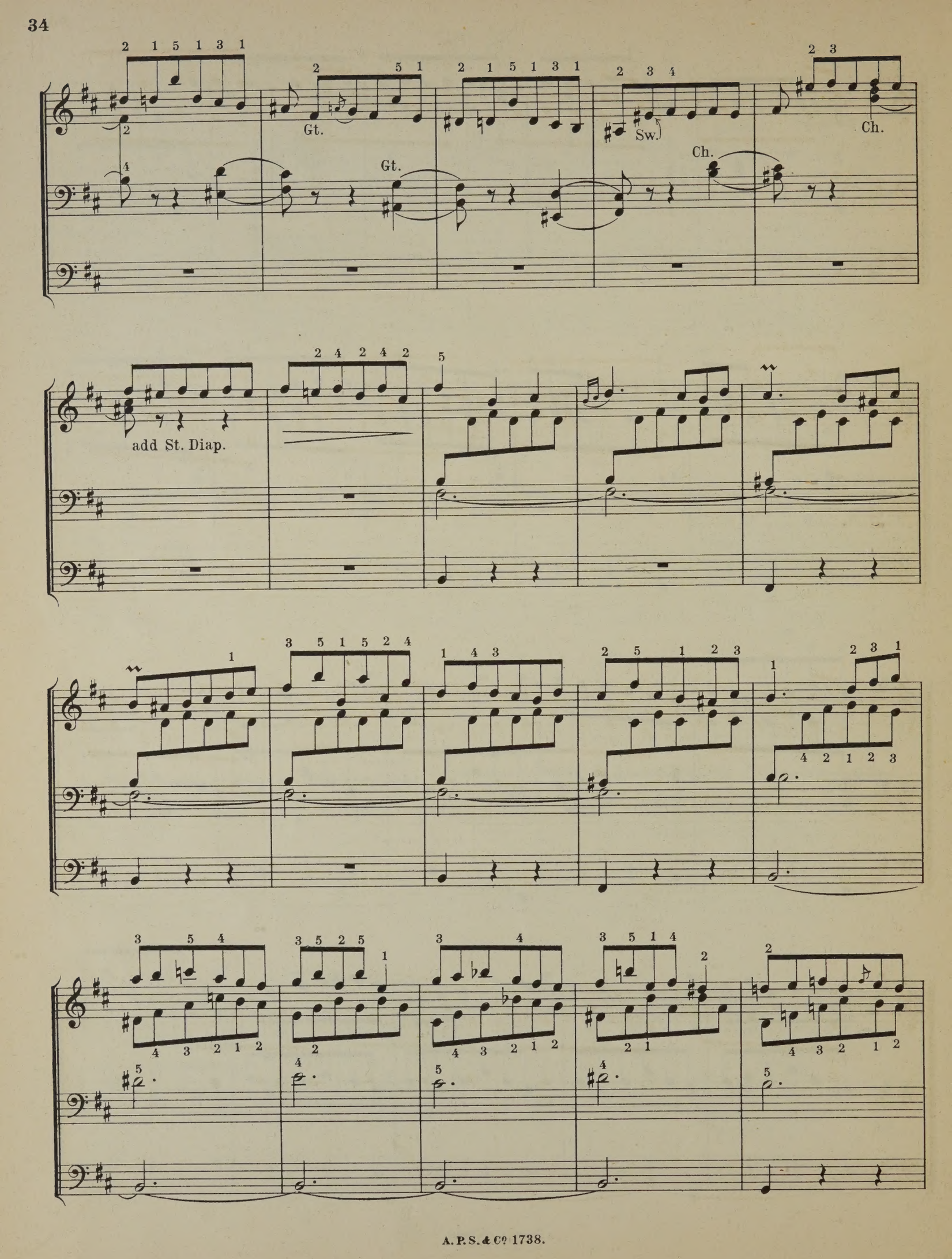
J. Lemmens.

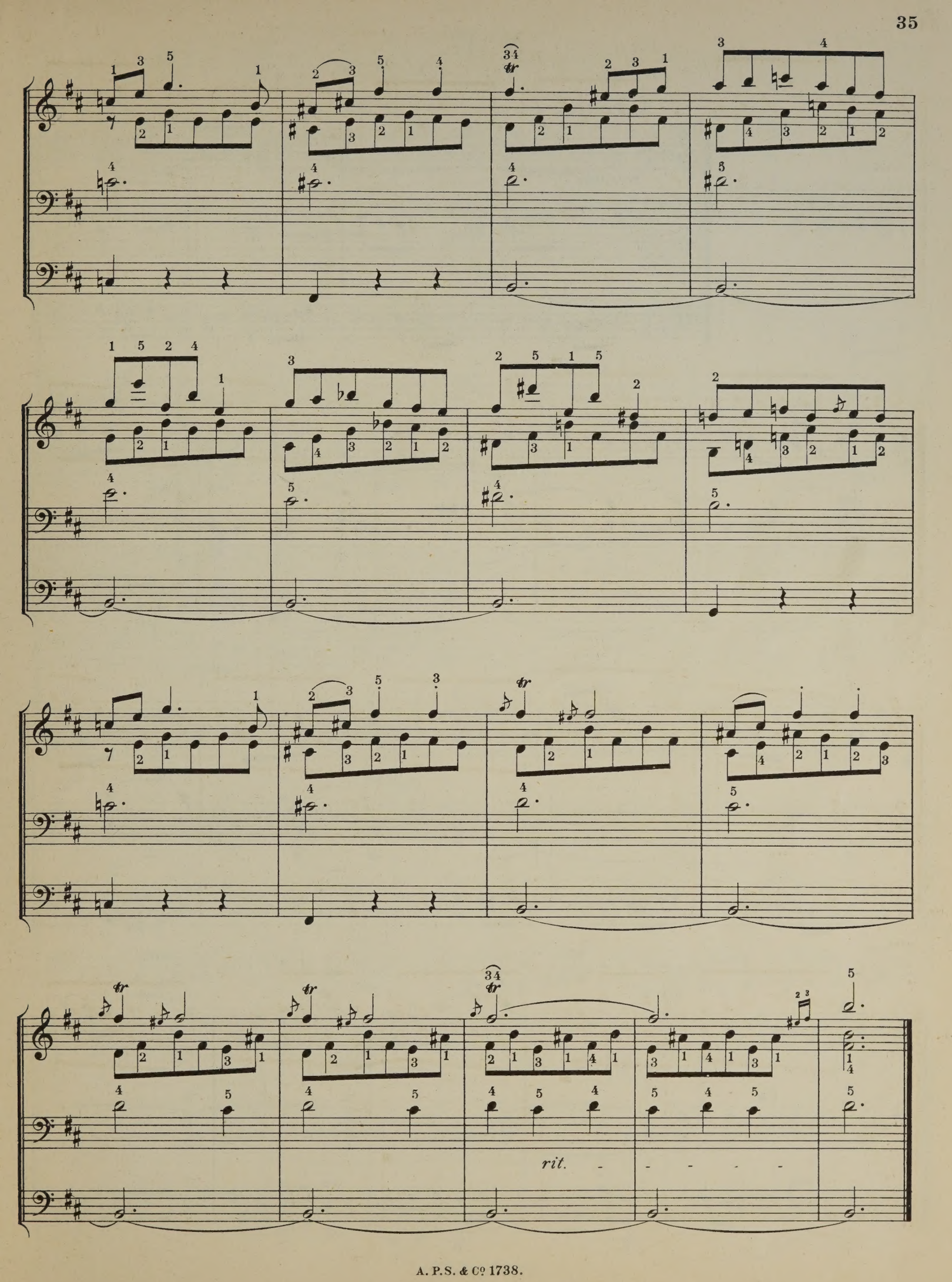
Allegretto. ♩ = 108.

Sw. Oboe & Dulciana.
Gt. Doppel Flöte.
Ch. Flute 4 & Dulciana.
Ped. Bourdon.
Sw. to Gt.




Sw.
Ch.
Gt.
Ch.


Gt.
Gt.
Sw.
Ch.
Ch.
add St. Diap.


rit.

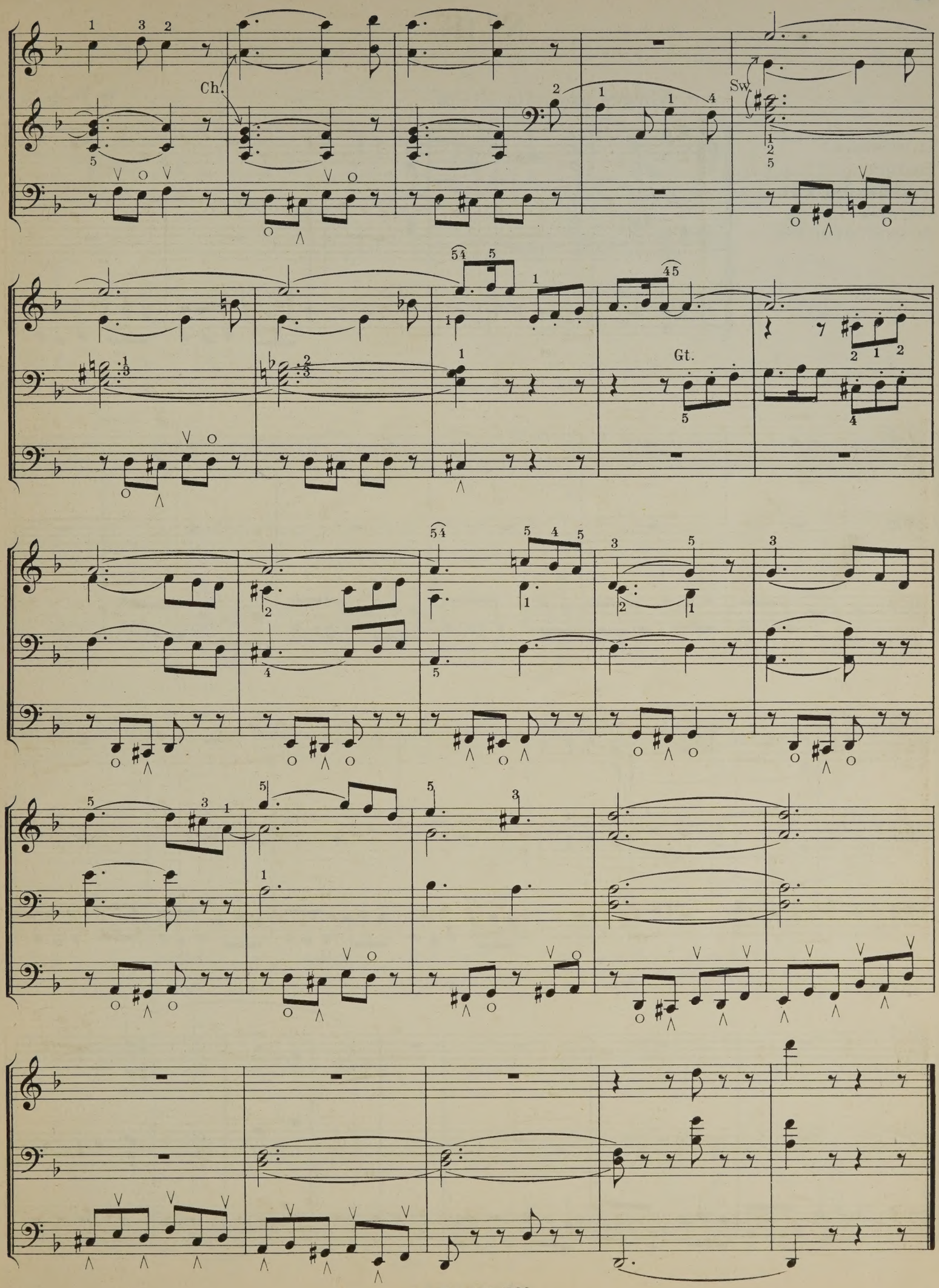
No. 17.

W. T. Best.

Andantino. ♩. = 63.

Gt. Gamba.
Sw. Op. Diap. St. Diap. & Viola.
Ch. Flutes 8 & 4 Ft.
Ped 16 & 8 Ft.

Sw. (open.)
Gt.
Ch.
Sw.
Gt.
Ch.
Gt.


Ch.
Sw.
Gt.

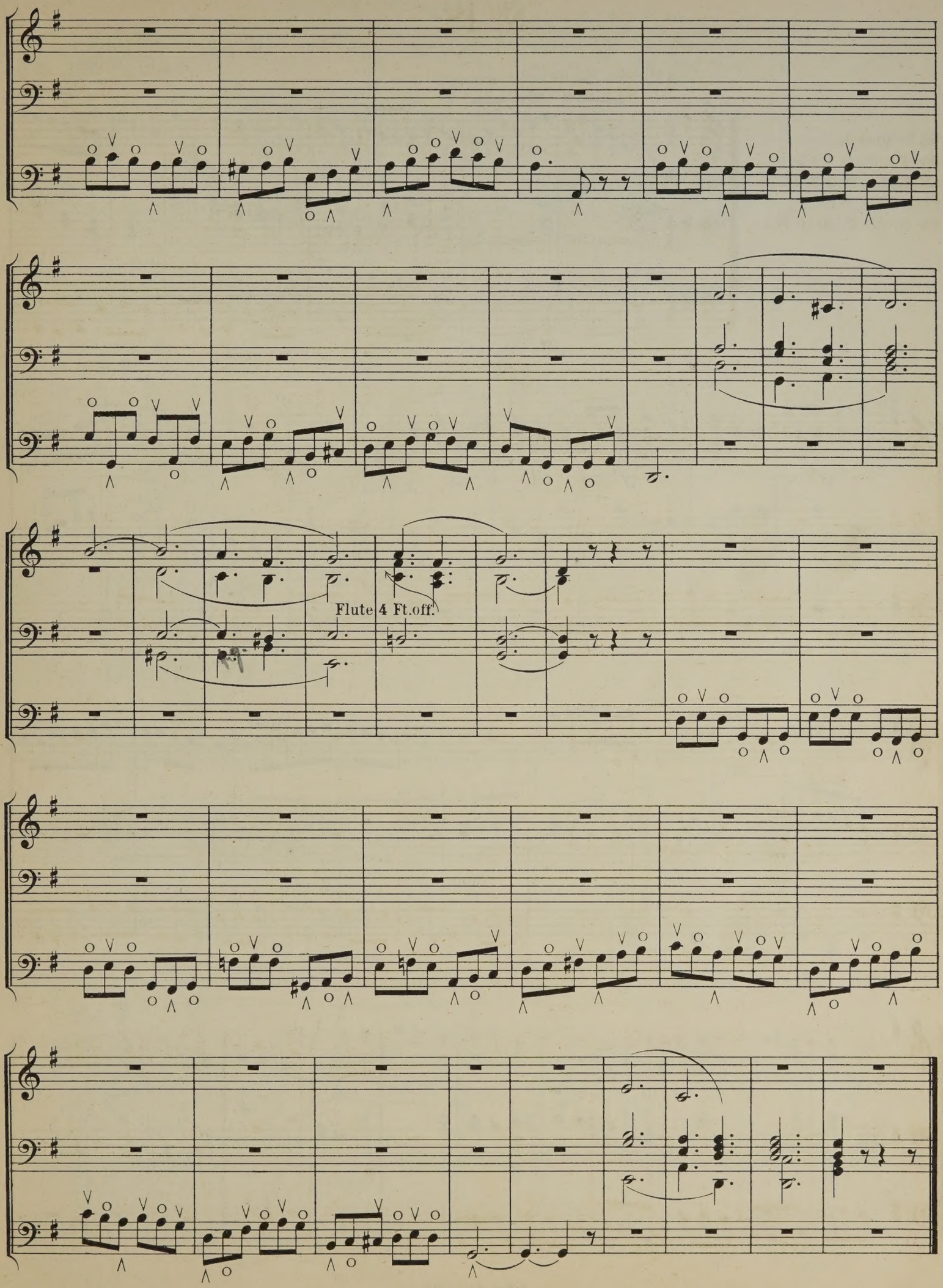
No. 18.

Allegro moderato. ♩. = 63.

W. T. Best.

Gt. to Octave.
Sw. Full.
Ch. Flutes 8 & 4 Ft.
Ped. Full.
Sw. to Gt. Gt. to Ped.

Ch.


Flute 4 Ft.off.

No. 19.

W. T. Best.

Allegro moderato. ♩ = 132.

Gt. Doppel Flöte.
Sw. St. Diap. & Oboe.
Ch. Flutes 8 & 4 Ft.
Ped. 16 & 8 Ft.
Sw. to Gt. & Gt. to Ped.

Gt. Sw. sf p sf p R.H. Gt. Sw. Coup. off. Gt. Coup. Ch. Coup. off.

Gt.
Coup.
Gt.
Sw.
Ch.
Sw.
p
Ch.
Gt.
sf
Sw.
Gt.
Gt.
sf
sf
sf
Ch.
Gt.
Sw.
Gt.
Sw.
p
Gt.
Sw.
rit.

No. 20.

Moderato. ♩ = 100.

G. W. Chadwick.

Gt. Gamba.
Ch. Flutes 8 & 4 Ft.
Ped. 16 & 8 Ft.

No. 21.

Allegro. ♩ = 138.

H. M. Dunham.

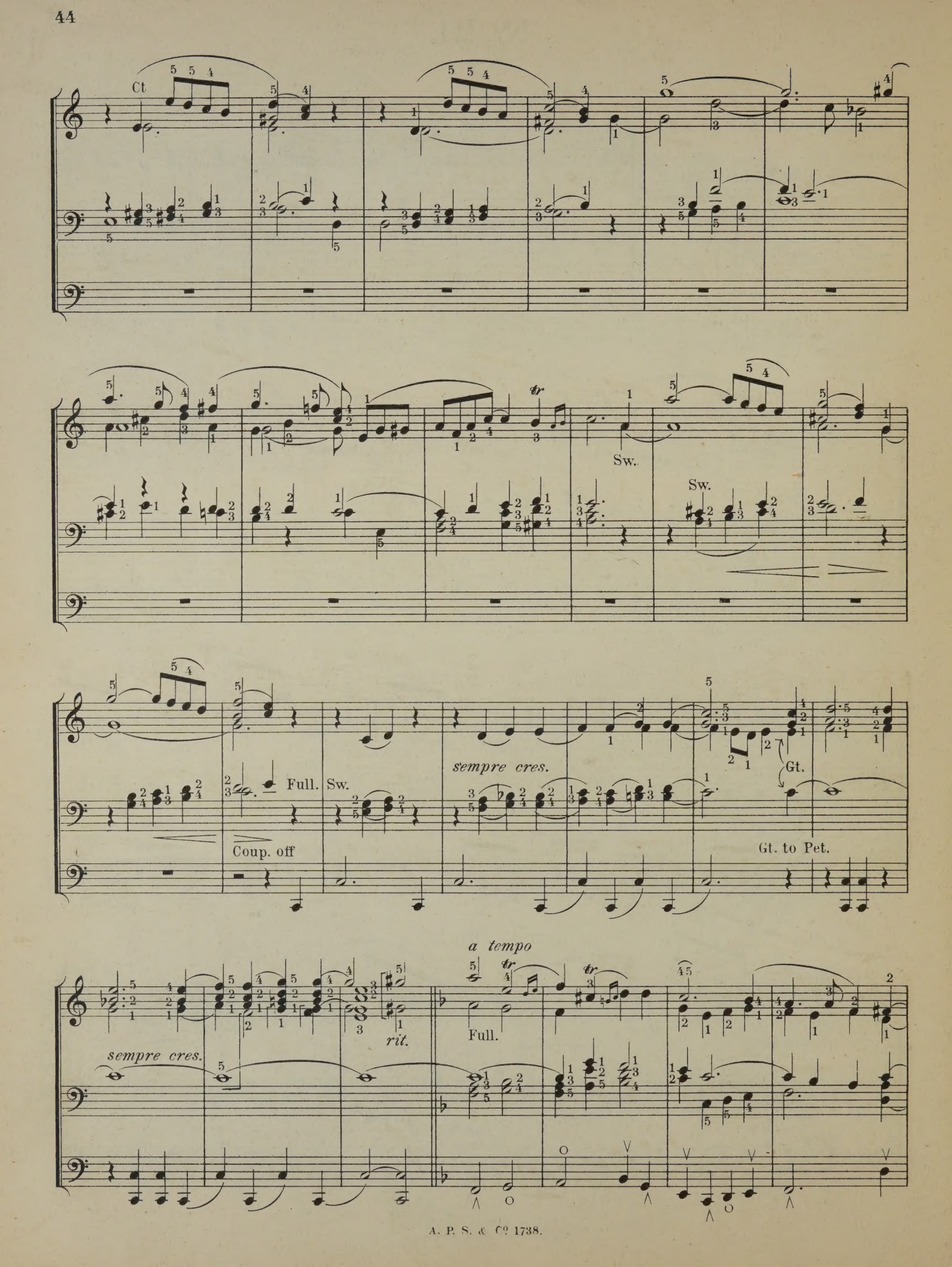
Gt. to 15 th.
Sw. 8 & 4 Ft. without Cornopean.
Ch. Flutes 8 & 4 Ft. with Dolciana.
Ped. Op. Diopason, Boverdon & Flute.
Sw. to Gt. Gt. & Sw. to Ped.

Gt.

a tempo

Ch.

poco rall.


Ct
Sw.
Sw.
Full.
Sw.
Coup. off
sempre cres.
Gt.
Gt. to Pet.
a tempo
Full.
rit.
sempre cres.

L. H.

tr

tr

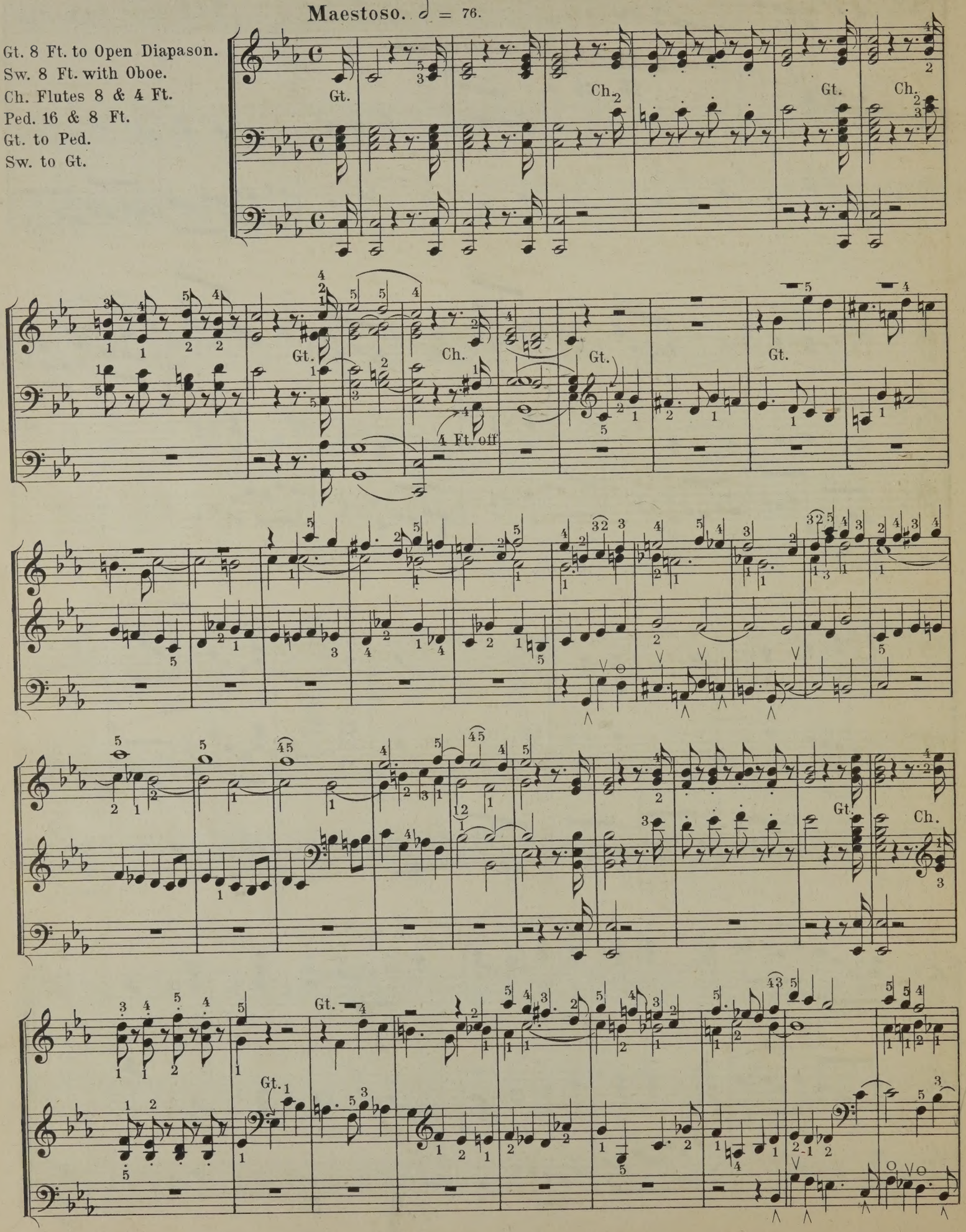
ritard.

No. 22.

C. H. Rinck.

Maestoso. 𝅗𝅥 = 76.

Gt. 8 Ft. to Open Diapason.
Sw. 8 Ft. with Oboe.
Ch. Flutes 8 & 4 Ft.
Ped. 16 & 8 Ft.
Gt. to Ped.
Sw. to Gt.



add Octave.

Sw.

Gt.

Sw.

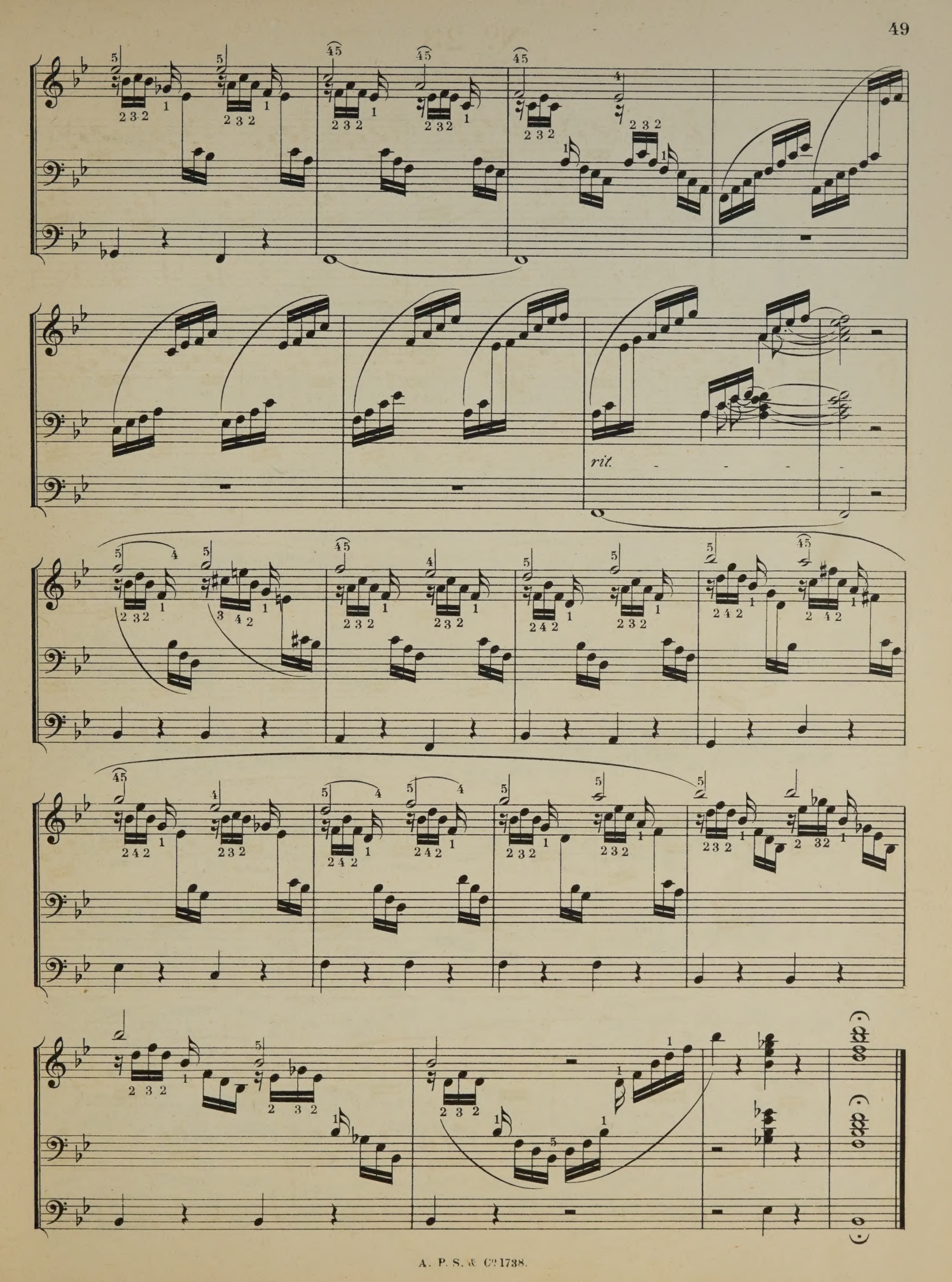
Gt. Full.

No. 23.

Moderato. 𝅗𝅥 = 63.

E. E. Truette.

Ch. Flutes 8 & 4 Ft.
Ped. Bourdon & Flute.


rit.

No. 24.

A Study for the Pedal.

F. Schneider.

Theme with nine

Gt. to Octave.
Ch. 8, 4 & 2 Ft.
Ped. 16 & 8 Ft.
Gt. to Ped.

Ch.

No. 1.

No. 2.

No. 3.

No. 4.

No. 5.

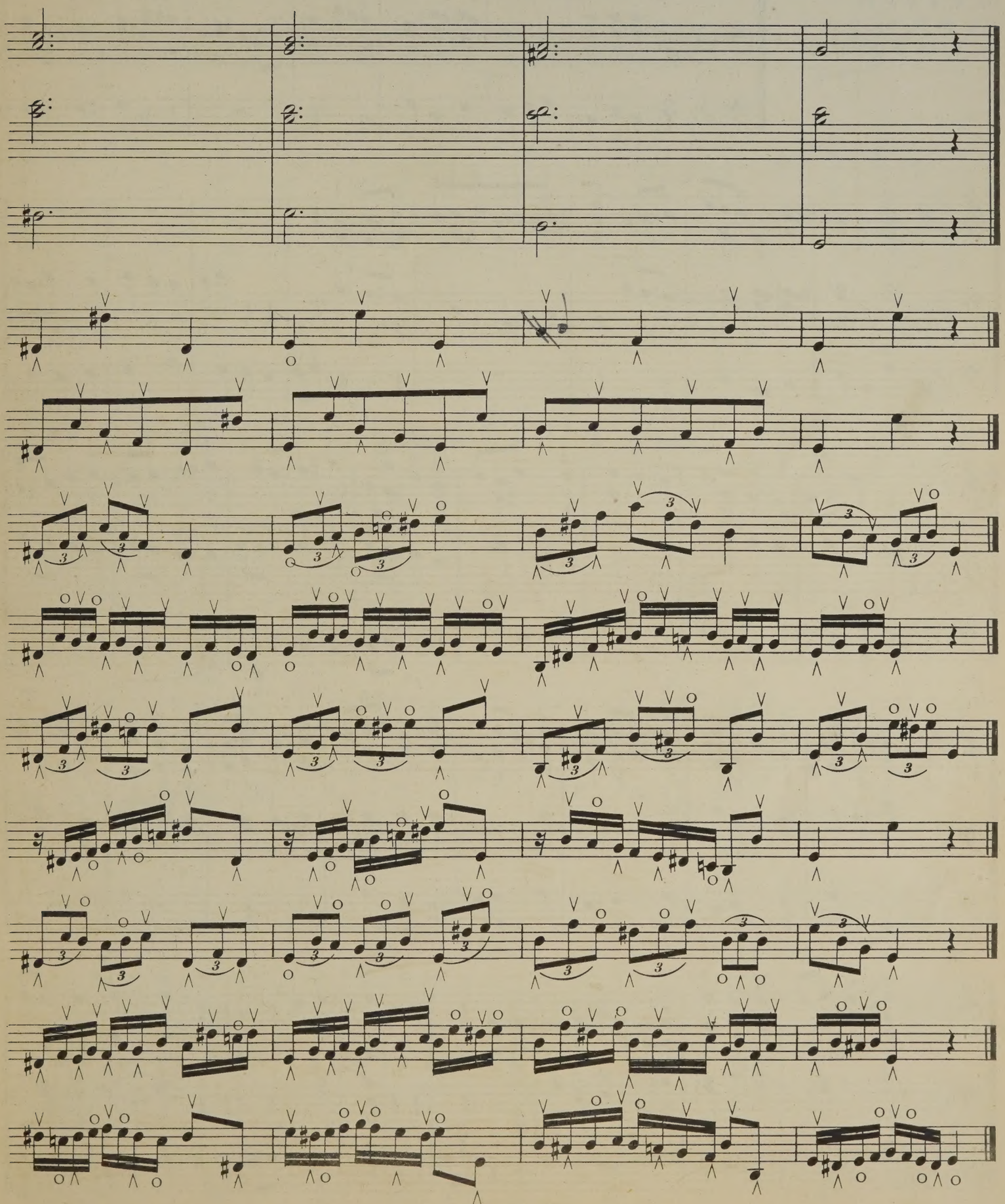
No. 6.

No. 7.

No. 8.

No. 9.

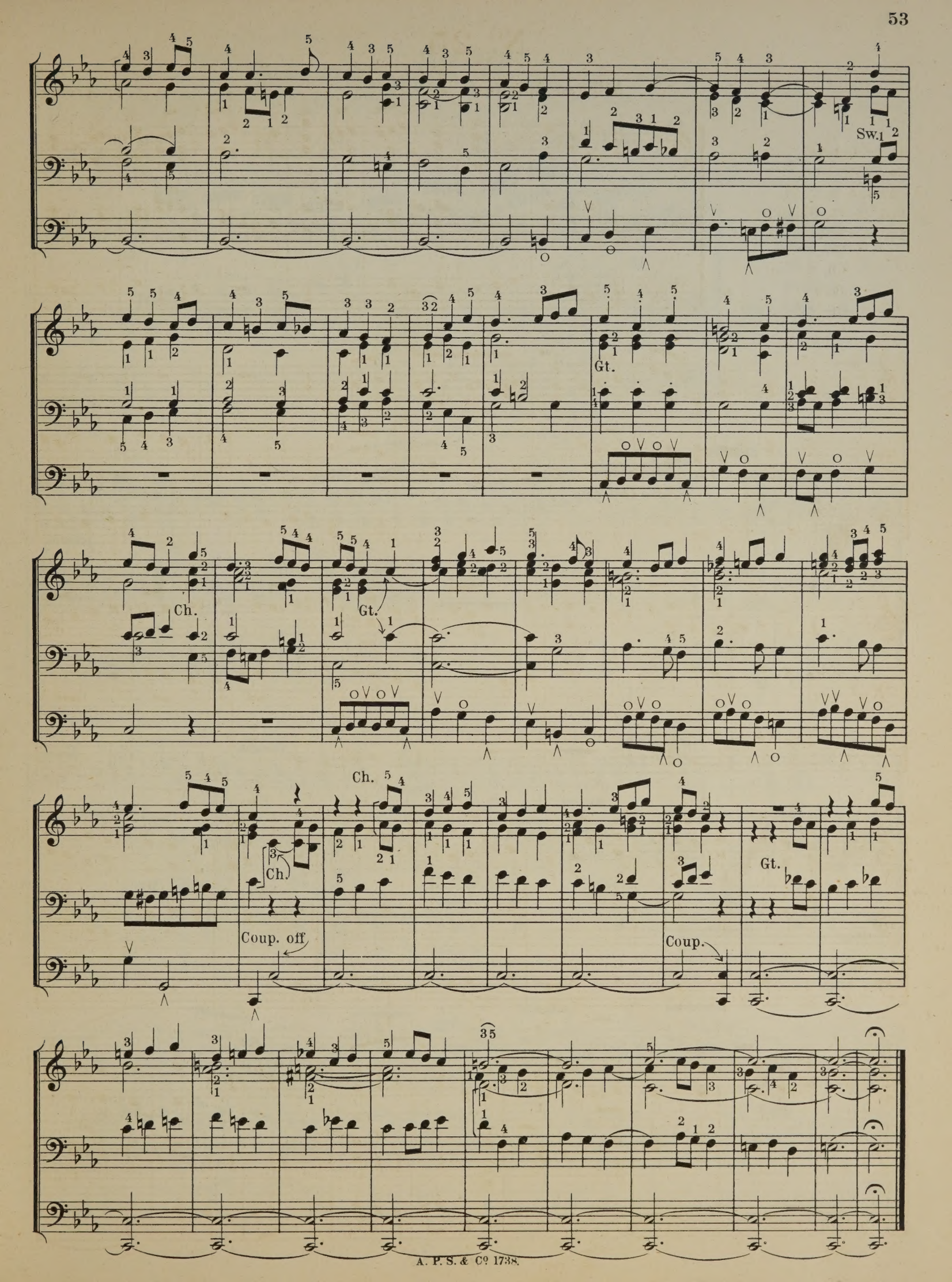
varied basses.



No. 25.

Allegro spiritoso. ♩ = 126. F. Archer.

Gt. to Octave.
Sw. With Oboe.
Ch. 8, 4 & 2 Ft.
Ped. 16 Ft. Op. Diap.
Sw. to Gt. & Gt. to Ped.

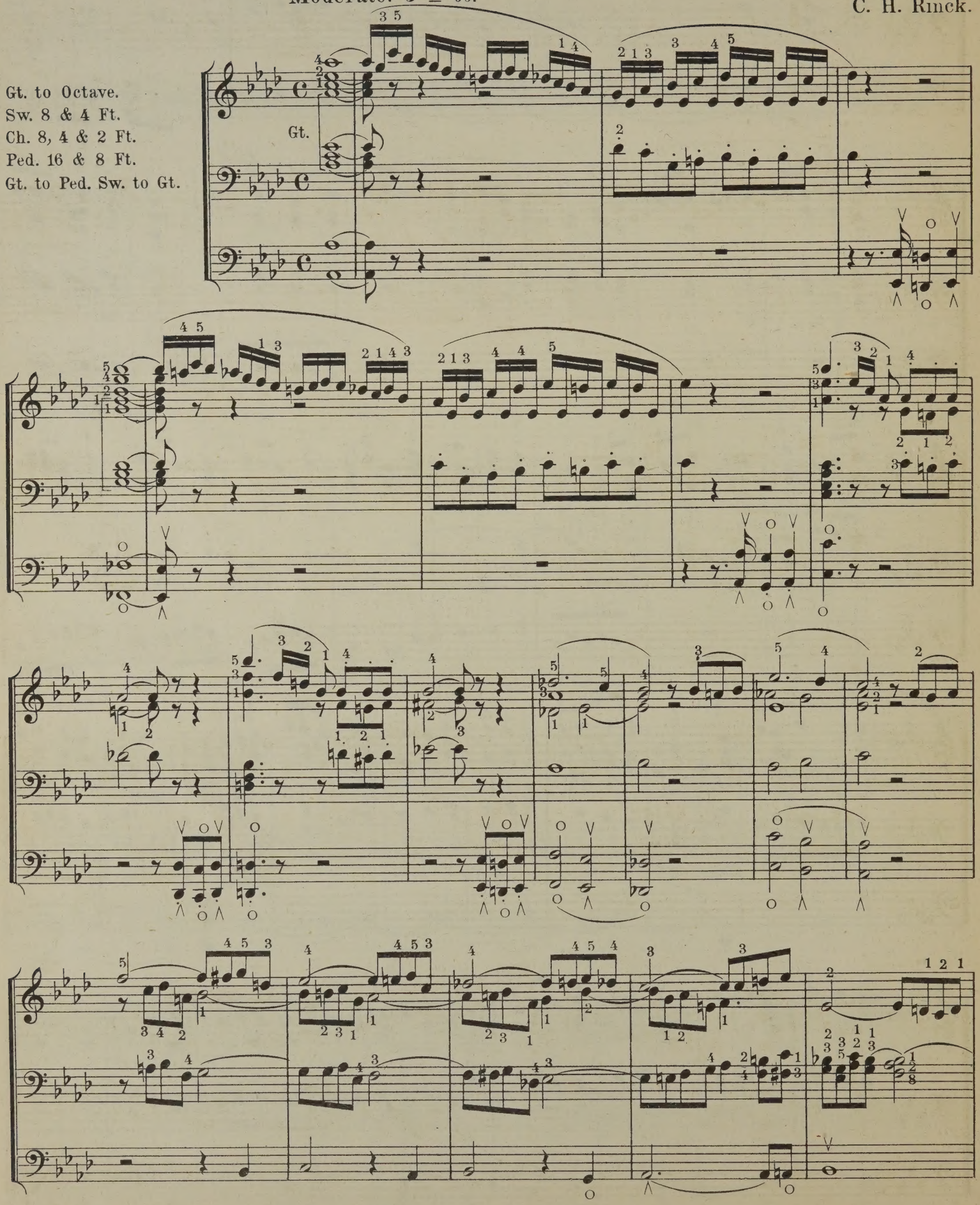

Sw.
Gt.
Ch.
Gt.
Ch.
Ch.
Gt.
Coup. off
Coup.

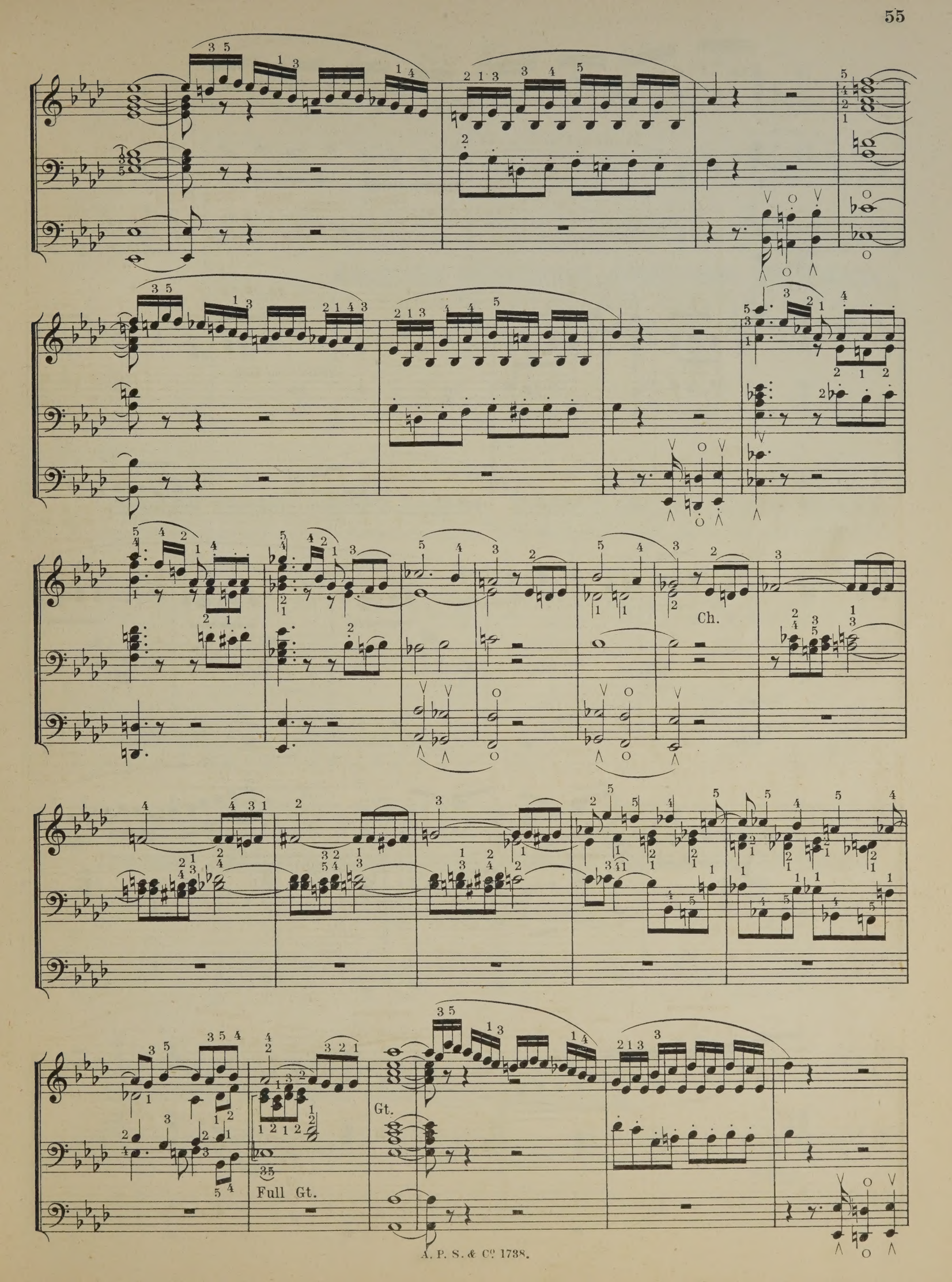
Nº 26.

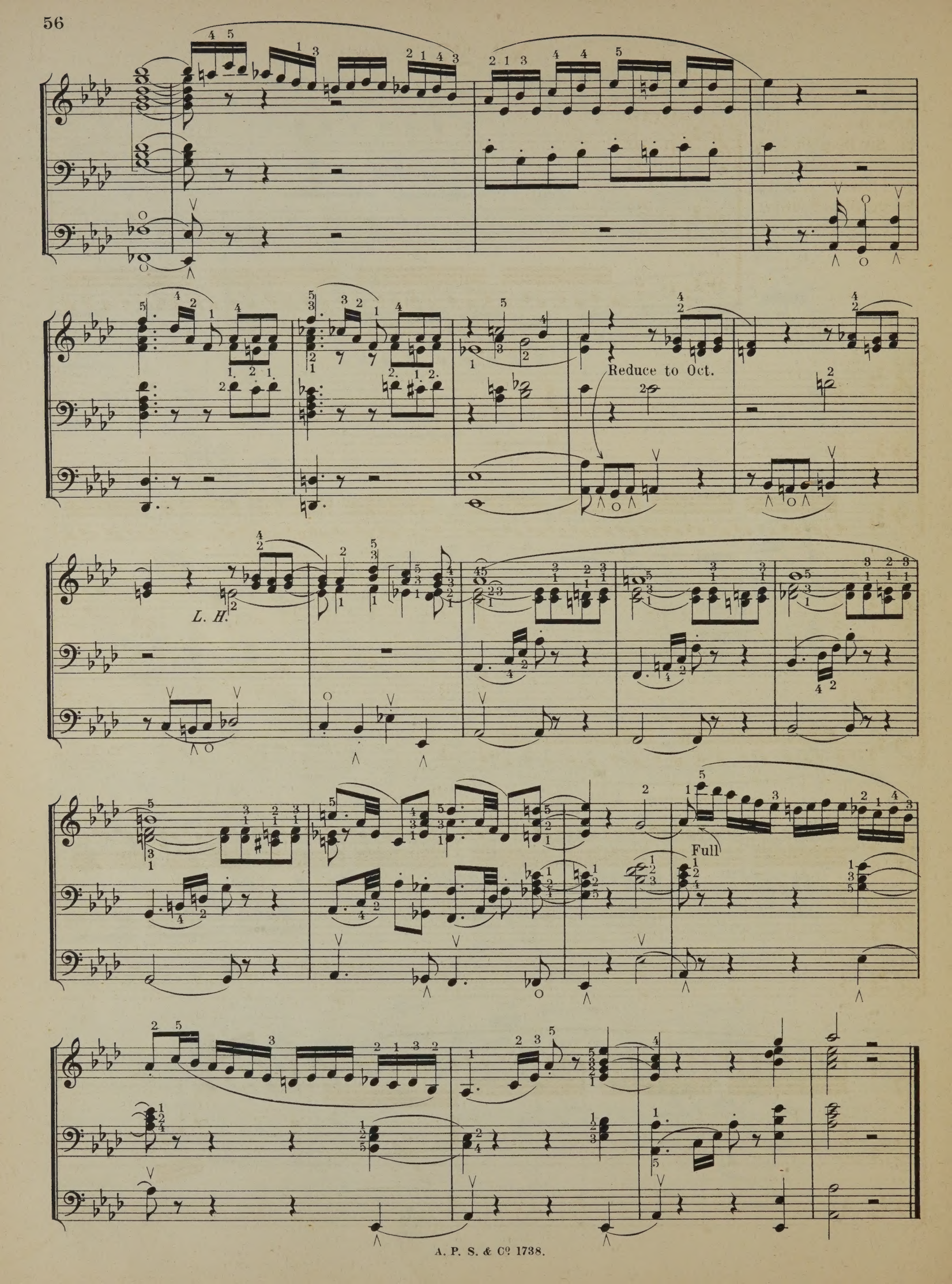
Moderato. 𝅗𝅥 = 66.

C. H. Rinck.

Gt. to Octave.
Sw. 8 & 4 Ft.
Ch. 8, 4 & 2 Ft.
Ped. 16 & 8 Ft.
Gt. to Ped. Sw. to Gt.




Ch.
Gt.
Full Gt.


Reduce to Oct.
L. H.
Full

No. 27.

C. H. Rinck.

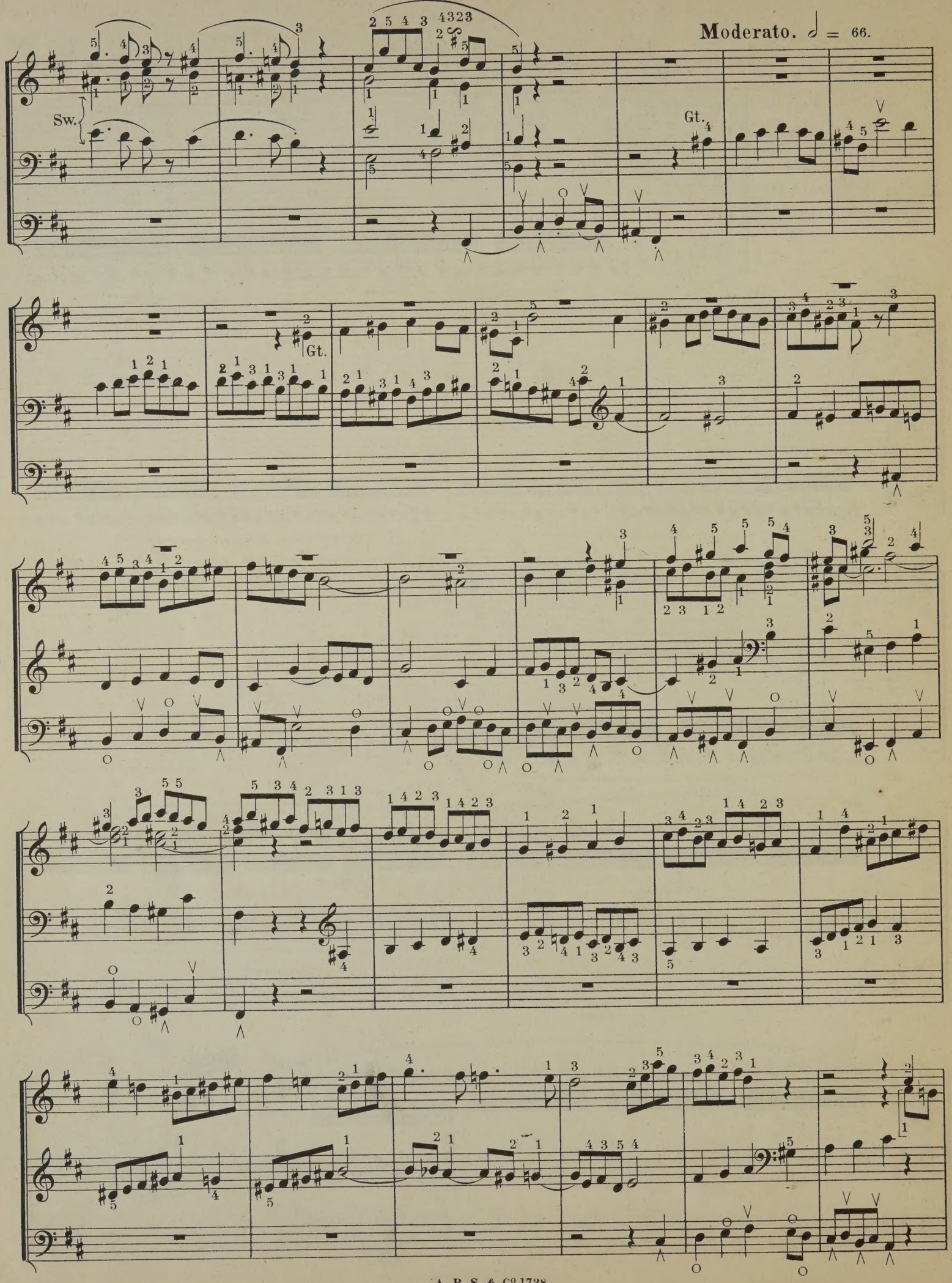
Gt. to Octave.
Sw. St. Diap. Oboe & Flute 4 Ft.
Ch. Flutes 8 & 4 Ft.
Ped. Op. Diap. Bourdon. & Flute 8 Ft.
Sw. to Gt. & Gt. to Ped.

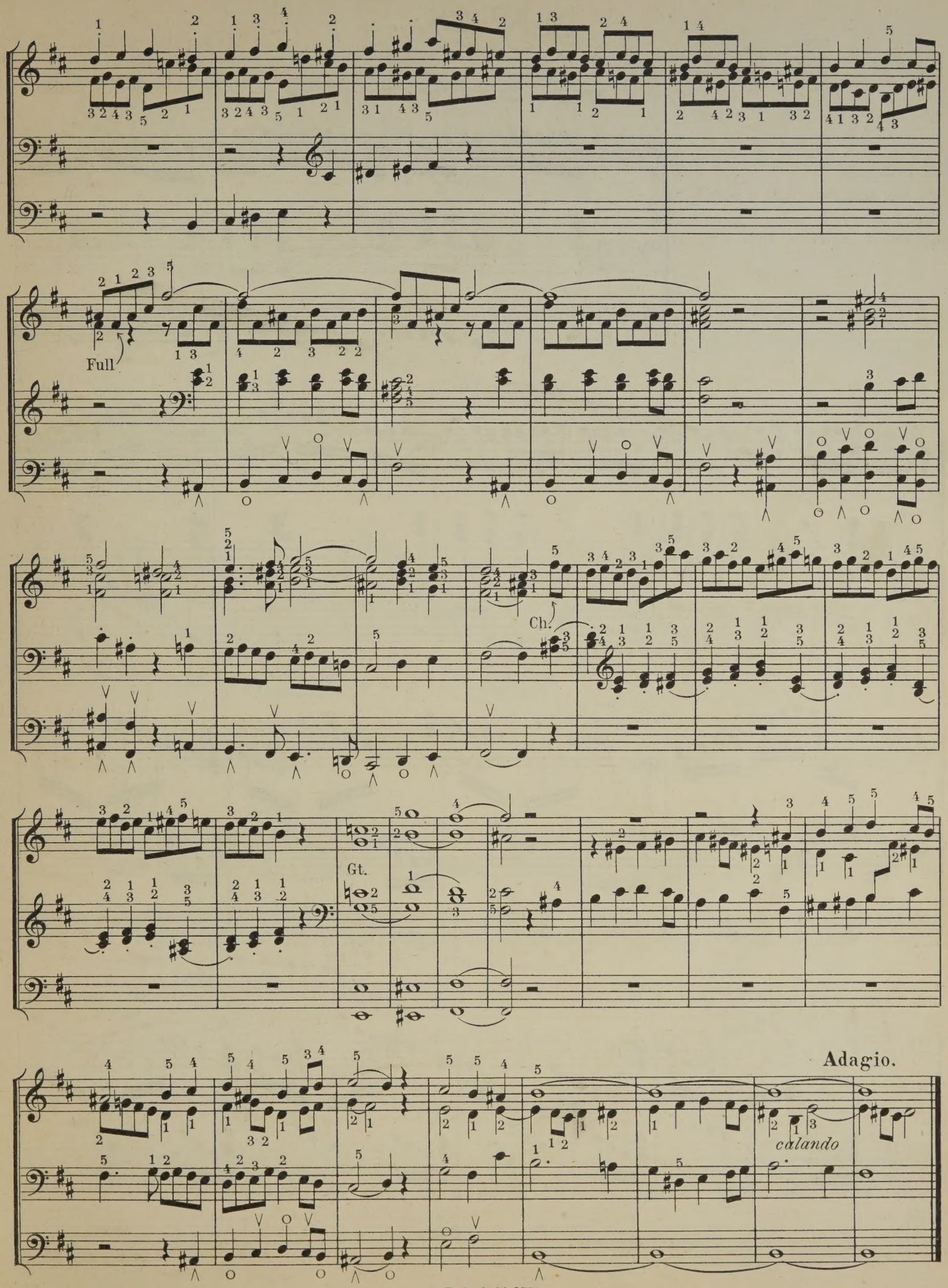
Grave.

Gt.

Ch.

Gt.


Moderato. ♩ = 66.
Sw.
Gt.
Gt.


Full
Ch.
Gt.
Adagio.
calando

No. 28.

S. B. Whitney.

Allegro. ♩ = 100.

Gt. to Octave.
Sw. Op. Diap. Oboe, Viola & Flute 4 Ft.
Ped. Full.
Sw. to Gt. & Gt. to Ped.

Gt.

poco rit.

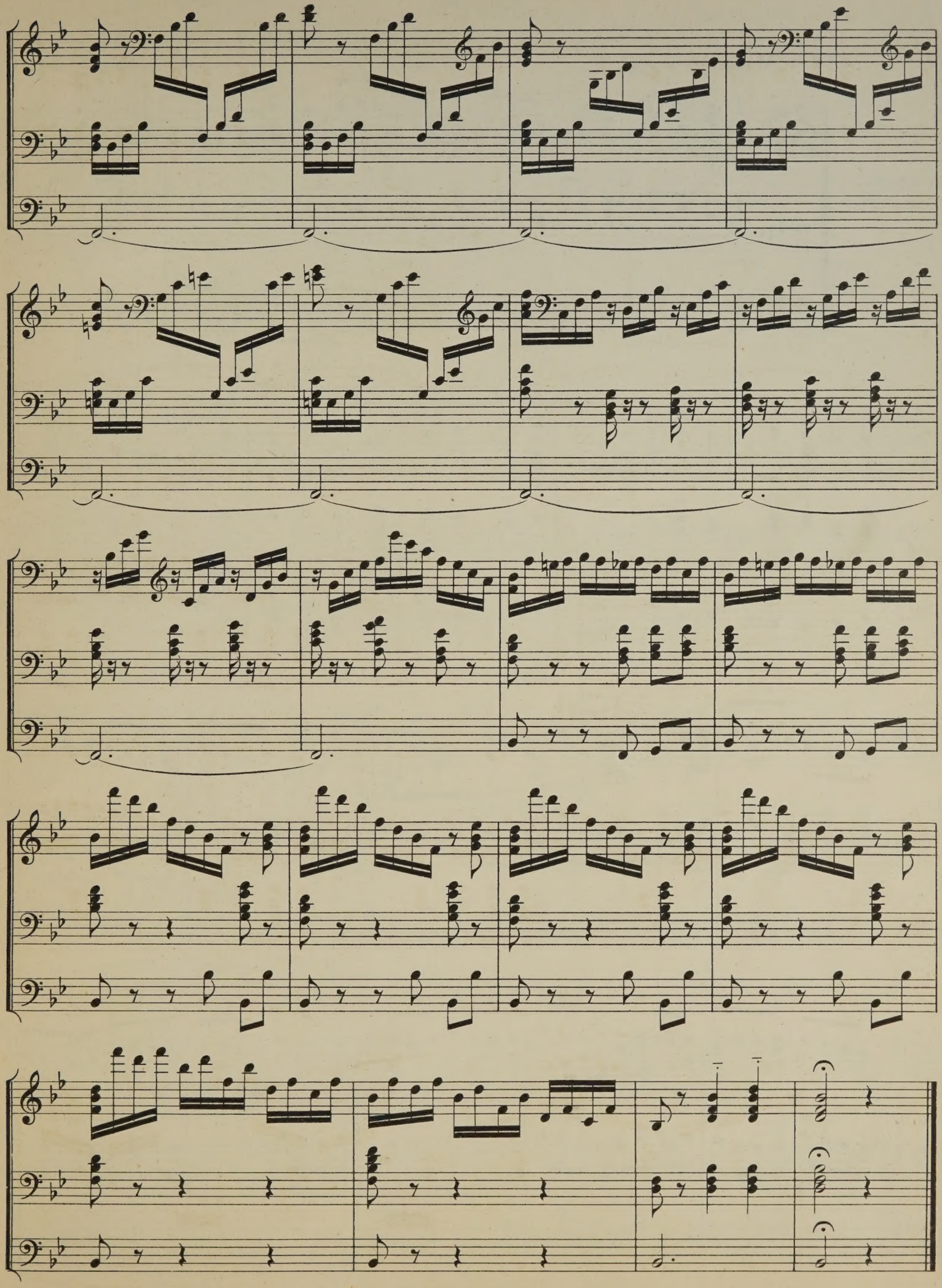
Sw.

a tempo

(Gt.

Gt.

Full Gt.

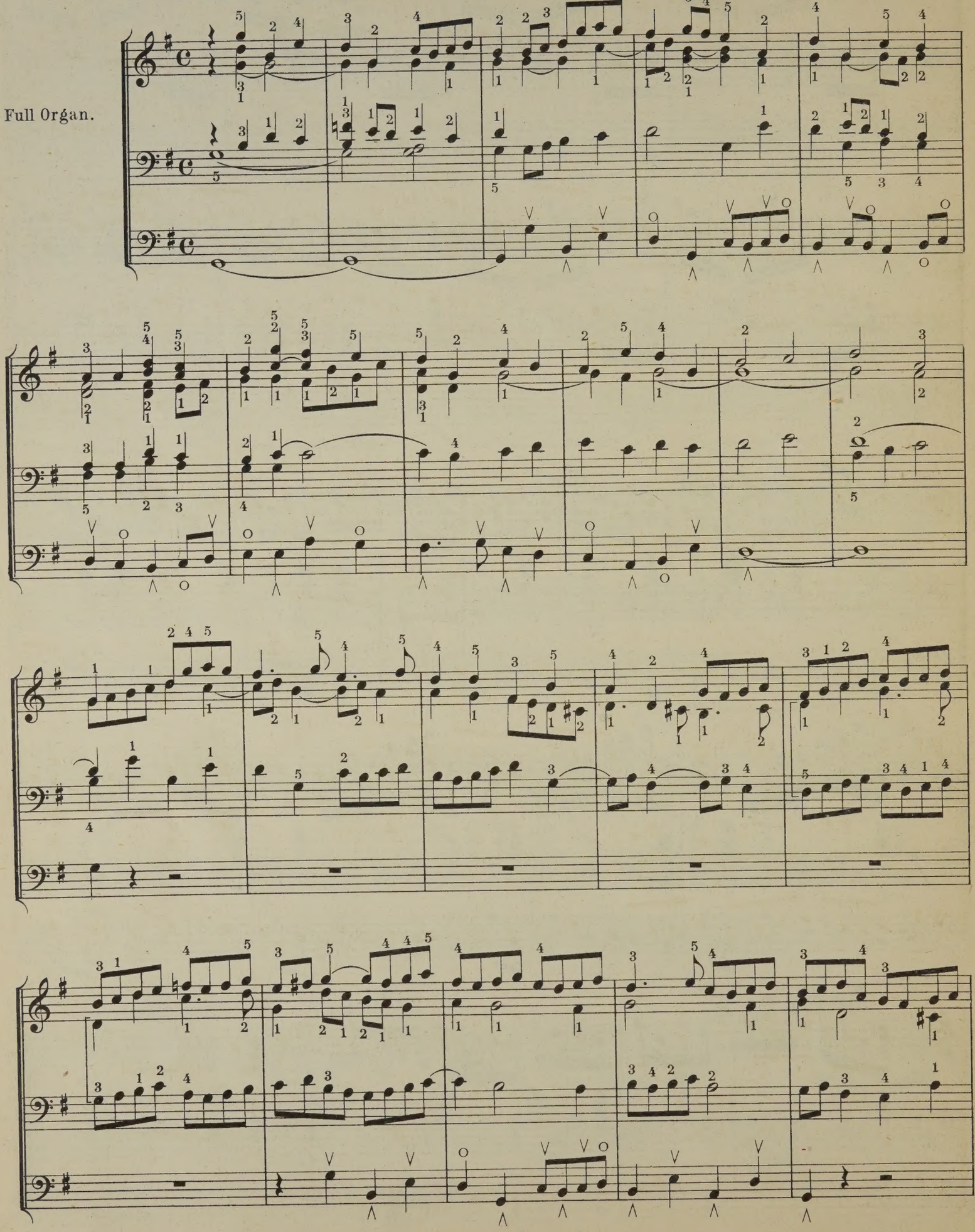


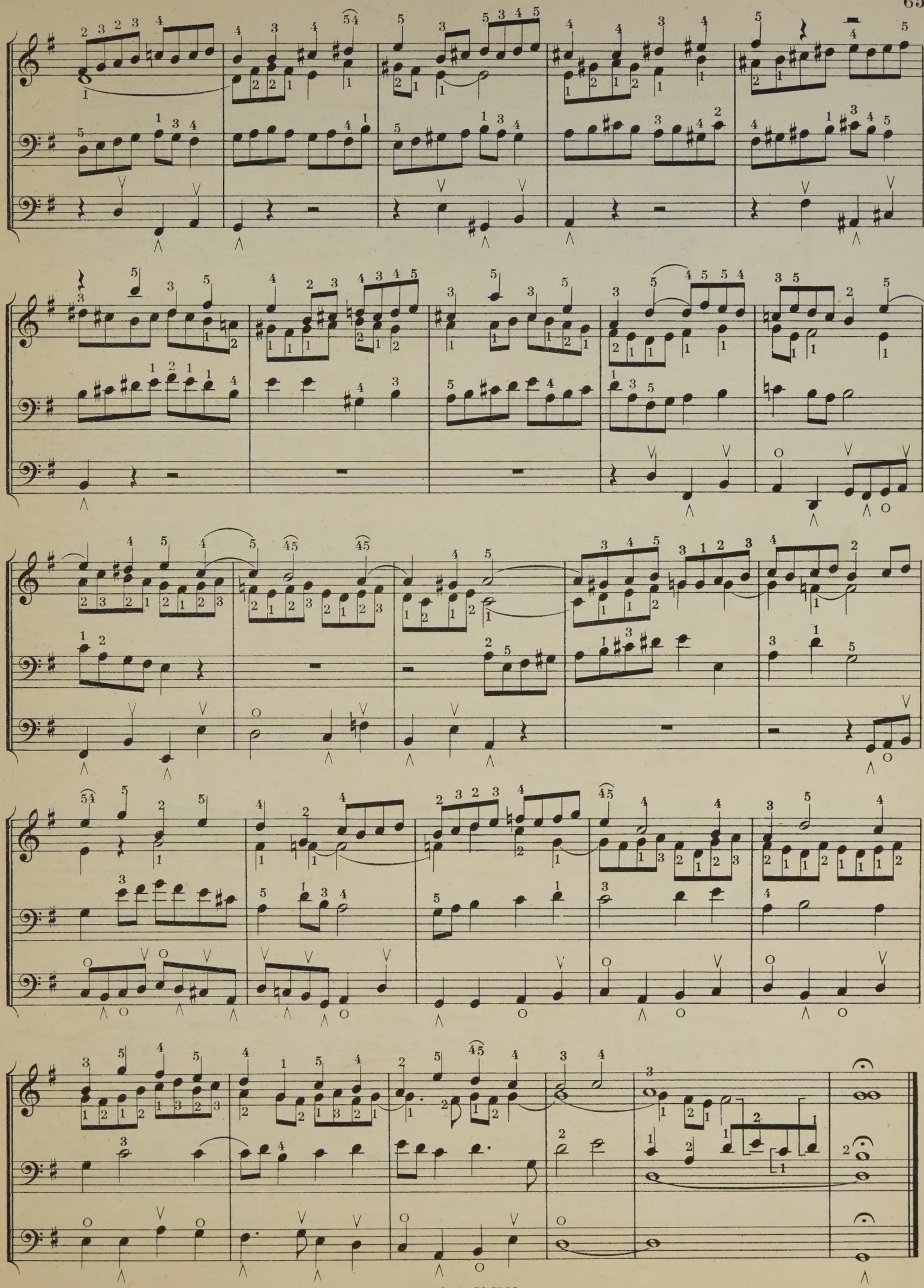
No. 29.

Moderato. ♩ = 112.

Henry Smart.

Full Organ.





No. 30.

Allegro. $\mathfrak{d}$ = 76.

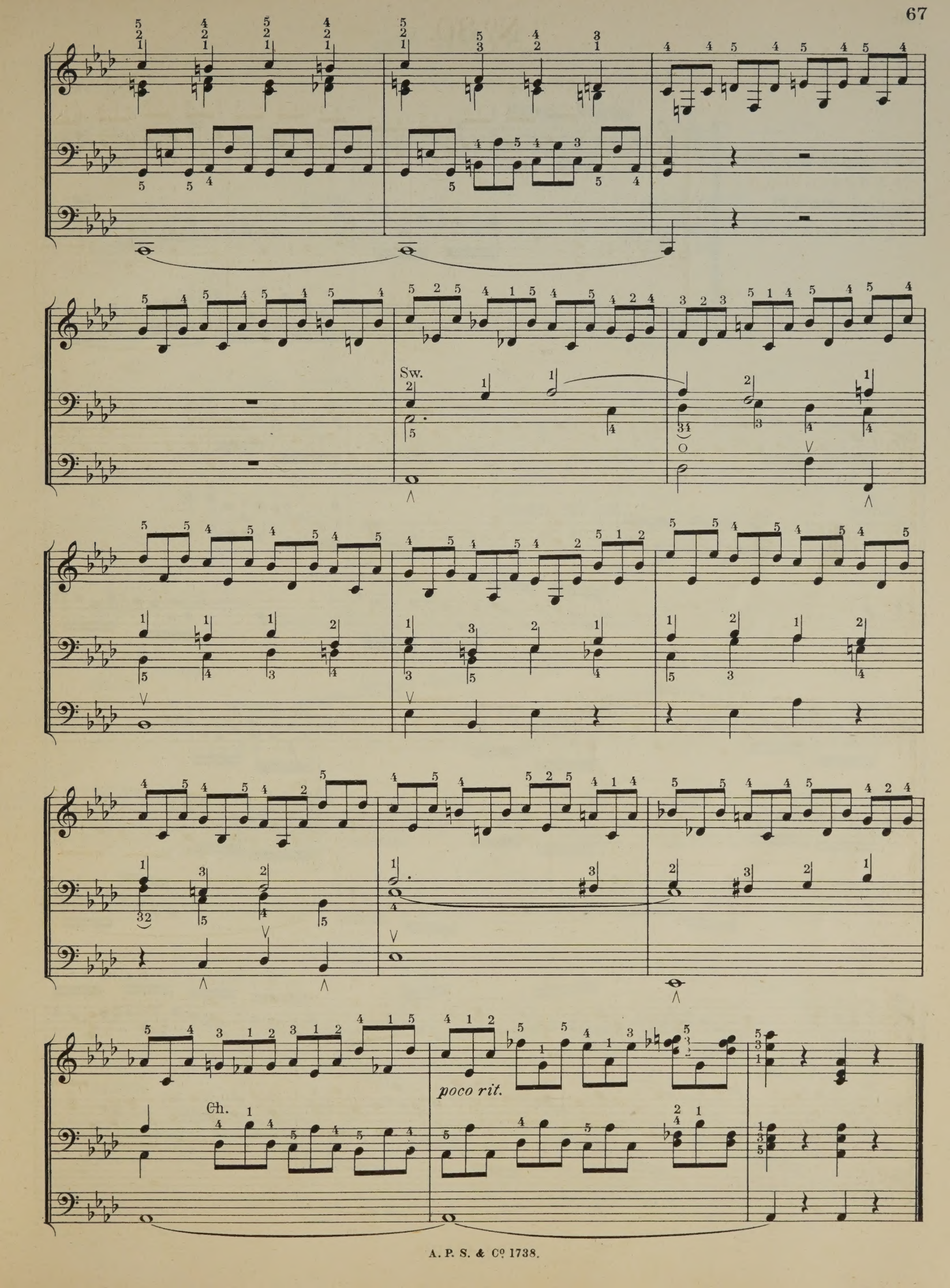
W. Volkmar.

Gt. Doppel Flöte & Gamba.
Sw. St. Diap. Op. Diap. & Viola.
Ch. Flutes 8 & 4 Ft.
Ped. 16 & 8 Ft.

Ch.

Sw. (open)

Gt.


Sw.
Ch.
poco rit.

No. 31.

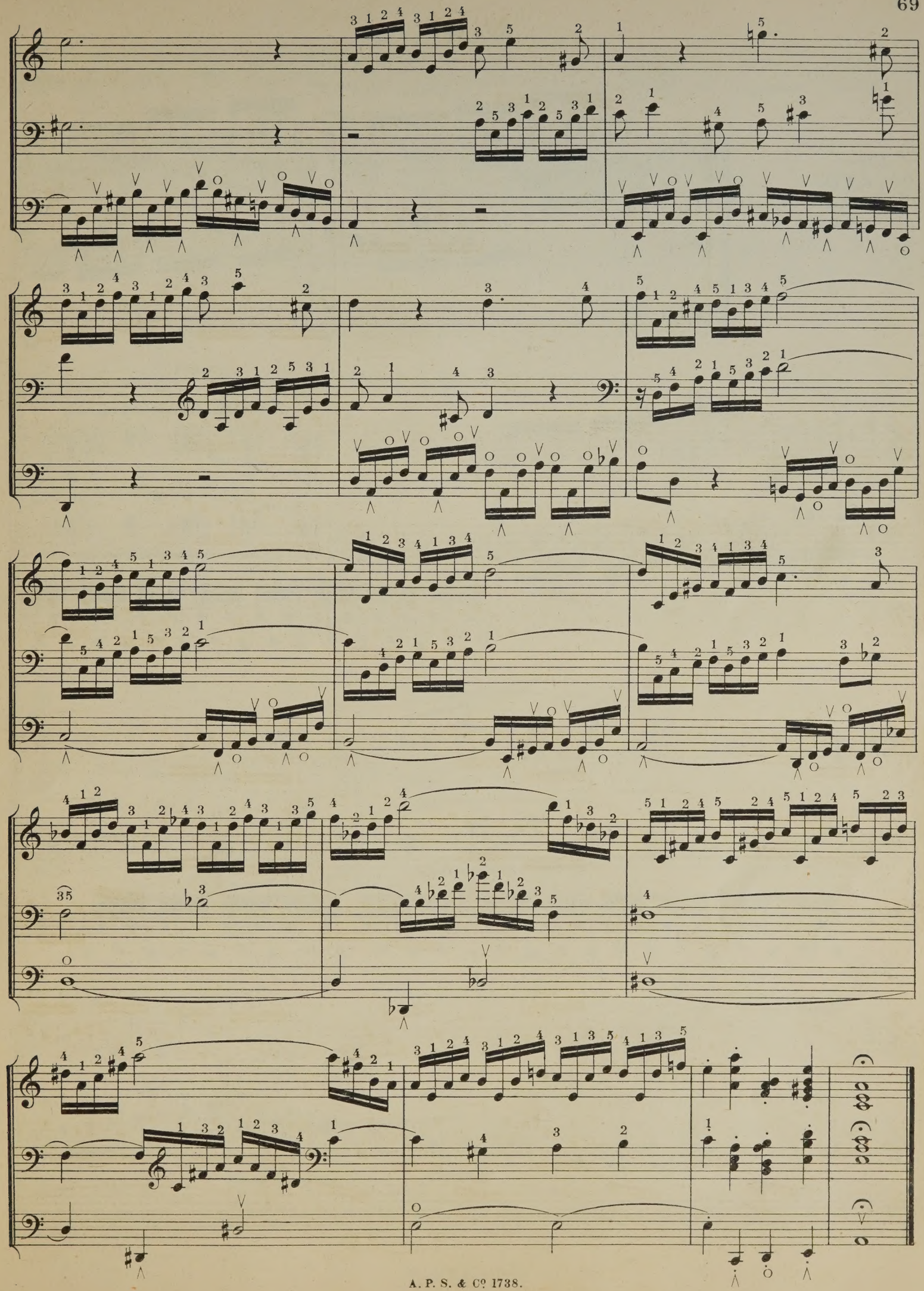
Allegro. ♩ = 66.

W. Volkmar.

Sw. Op. Diap. St. Diap. & Oboe.
Ch. 8 4 & 2 Ft.
Ped. 16 & 8 Ft.

Ch.

Sw.



No. 32.

Grave.

C. H. Rinck.

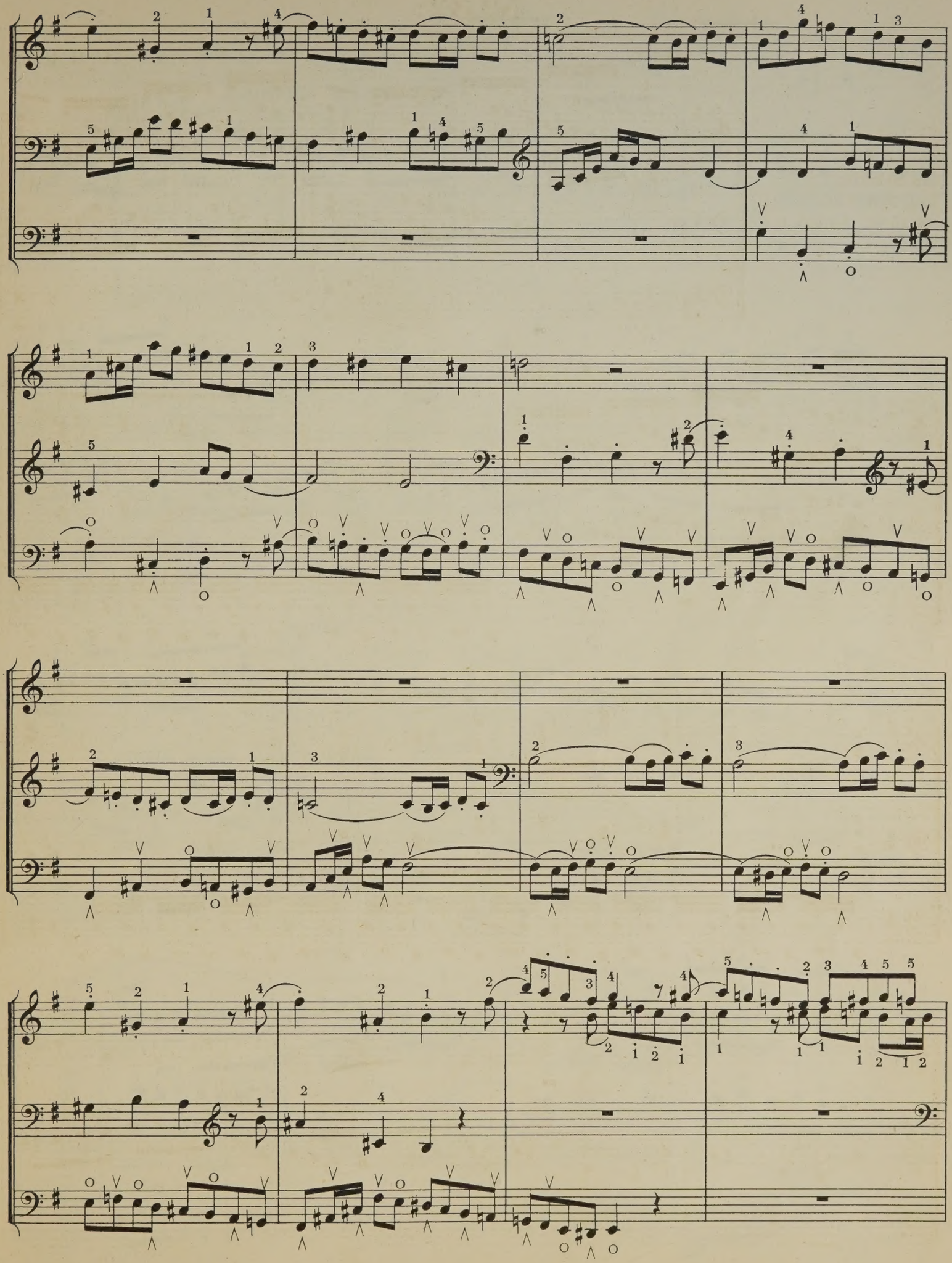
Gt. Full.
Sw. 8 & 4 Ft.
Ch. Melodia.
Ped. 16 & 8 Ft.
Sw. to Gt. & Gt. to Ped.

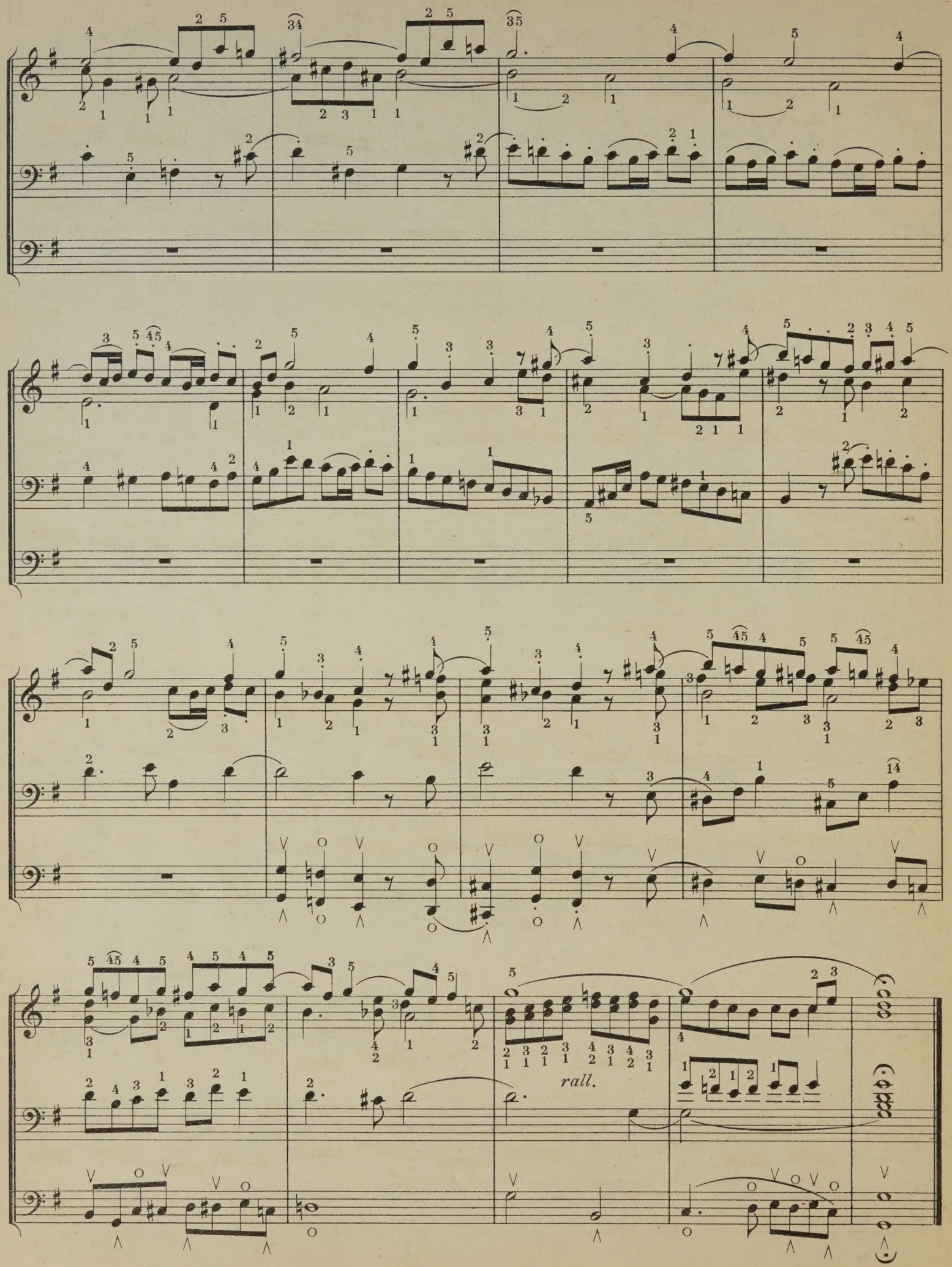
Gt.

Ch.

Moderato. 𝅗𝅥 = 69.

Reduce Gt. to Octave.



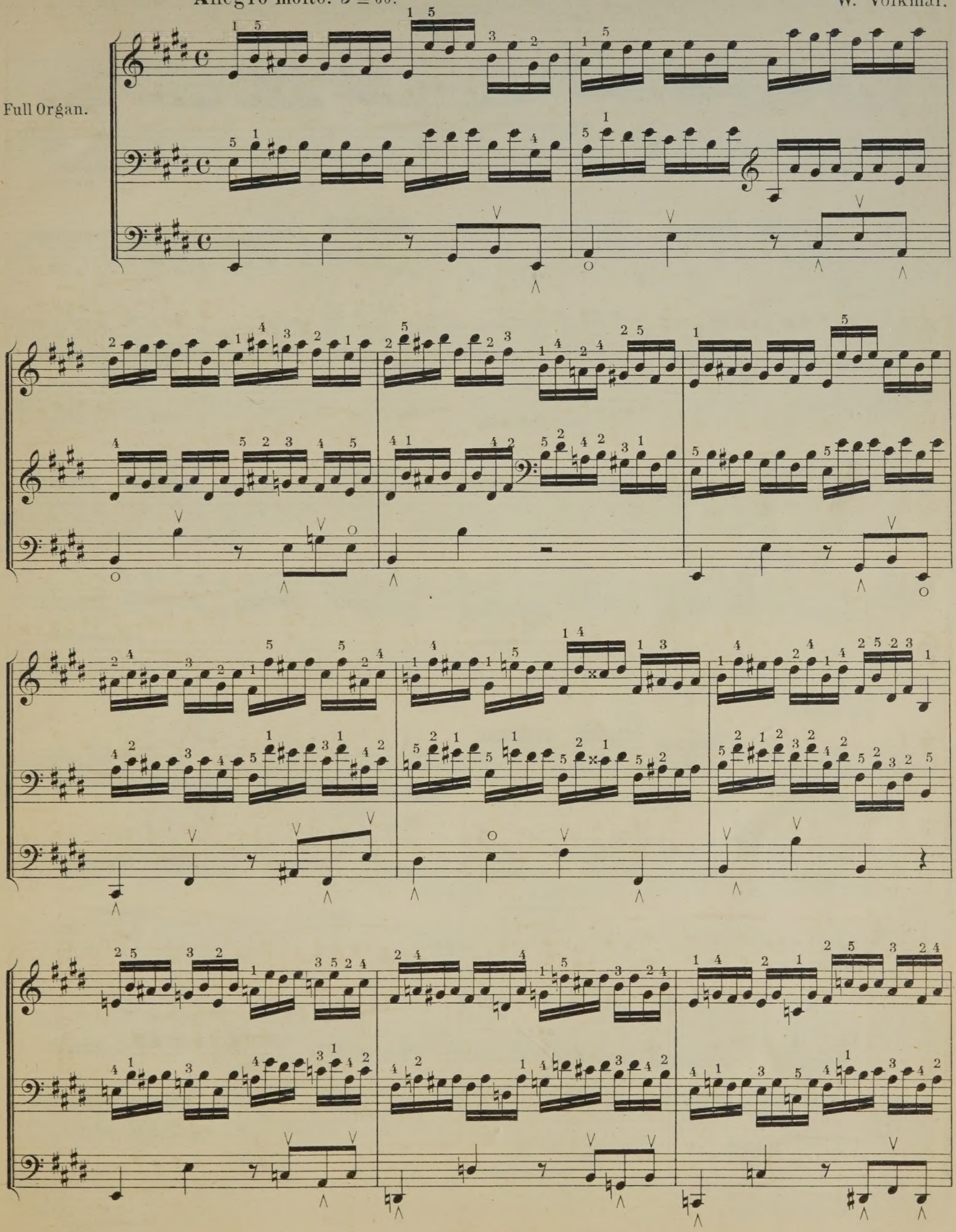

rall.

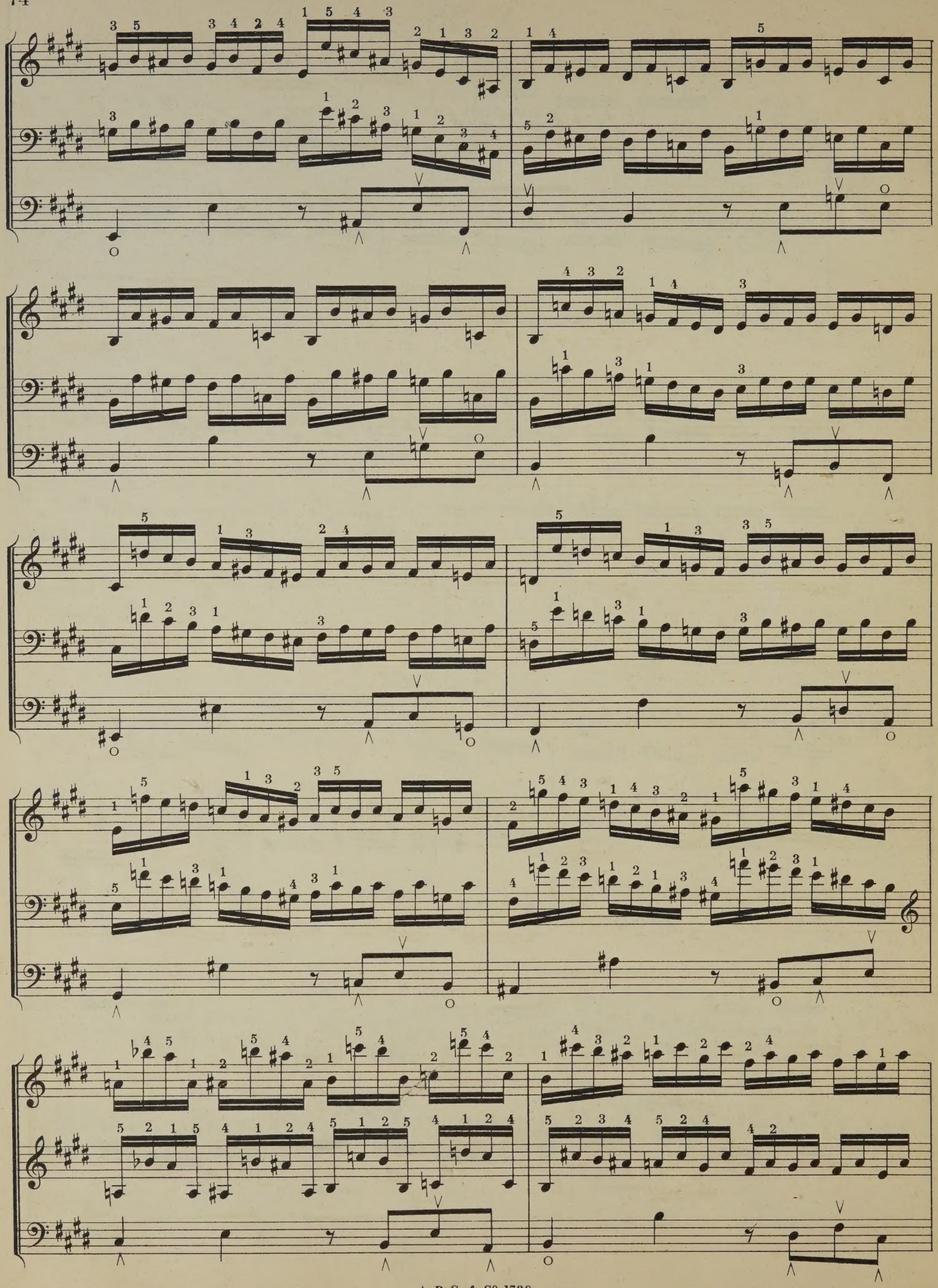
No. 33.

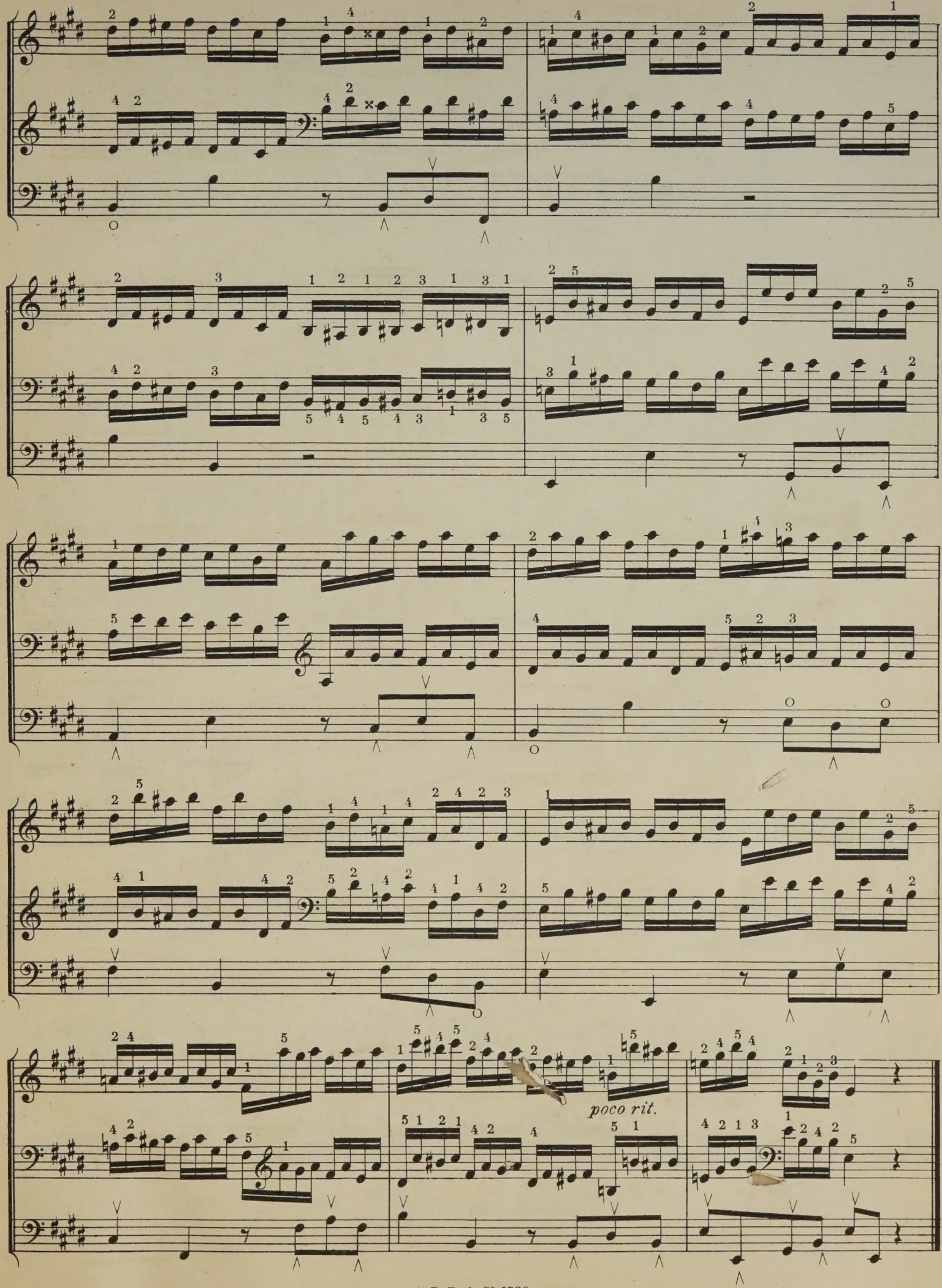
Allegro molto. $\mathfrak{d} = 60$.

W. Volkmar.

Full Organ.






poco rit.

No. 34.

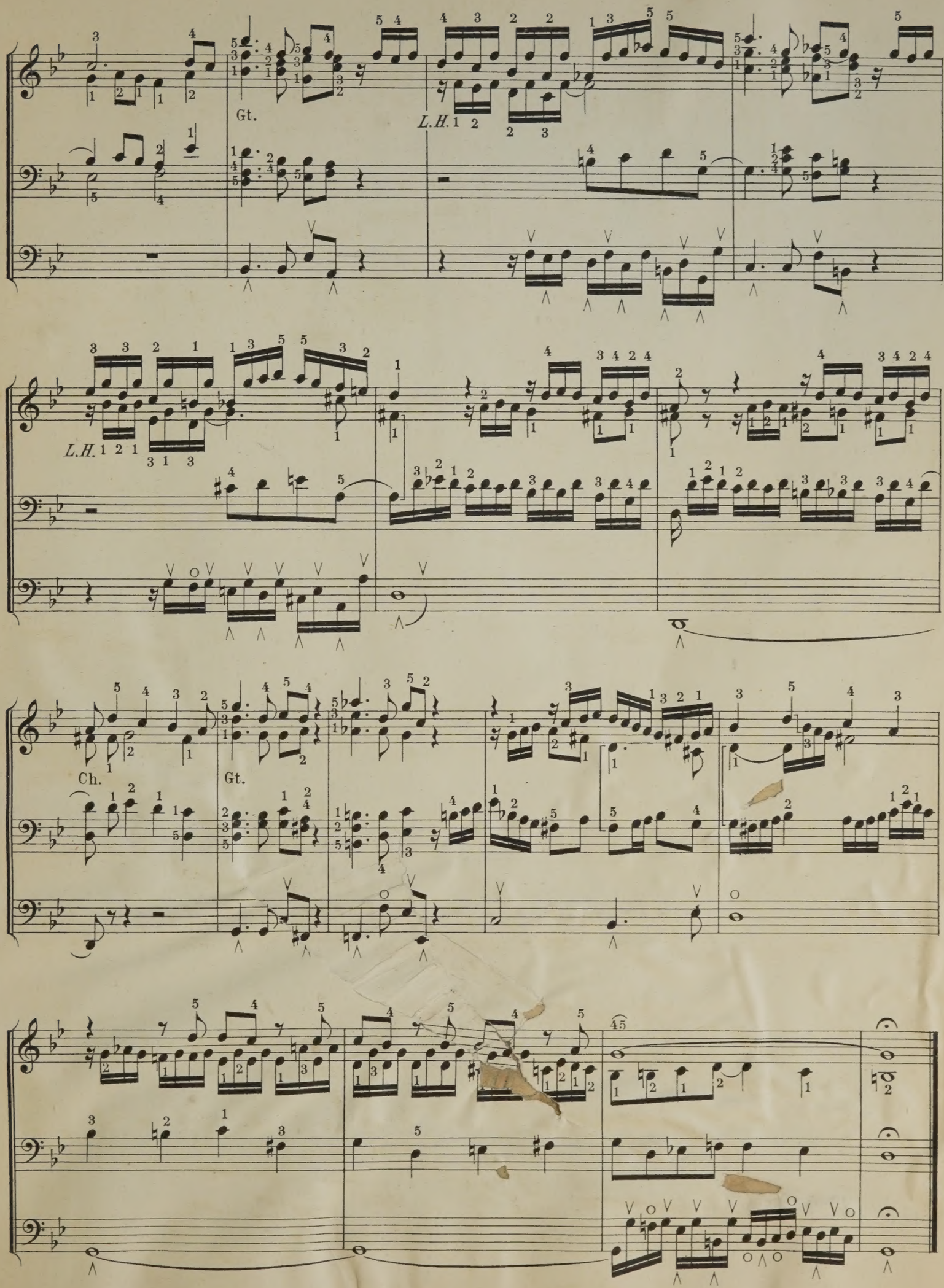
Allegro. ♩ = 88.

Ad. Hesse.

Gt. Full.
Sw. Full.
Ch. 8 4 & 2 Ft.
Ped. Full.
Sw. to Gt. & Gt. to Ped.

Gt.

Ch.


Gt.
L.H.
L.H.
Ch.
Gt.

Sydney Grew.

Six Pièces

POUR

Grand Orgue

PAR

PAUL WACHS

Nº 1. Introduction
Nº 2. Méditation
Nº 3. Trio classique
Nº 4. Fuguette pastorale
Nº 5. Andante religioso
Nº 6. Entrée triomphale

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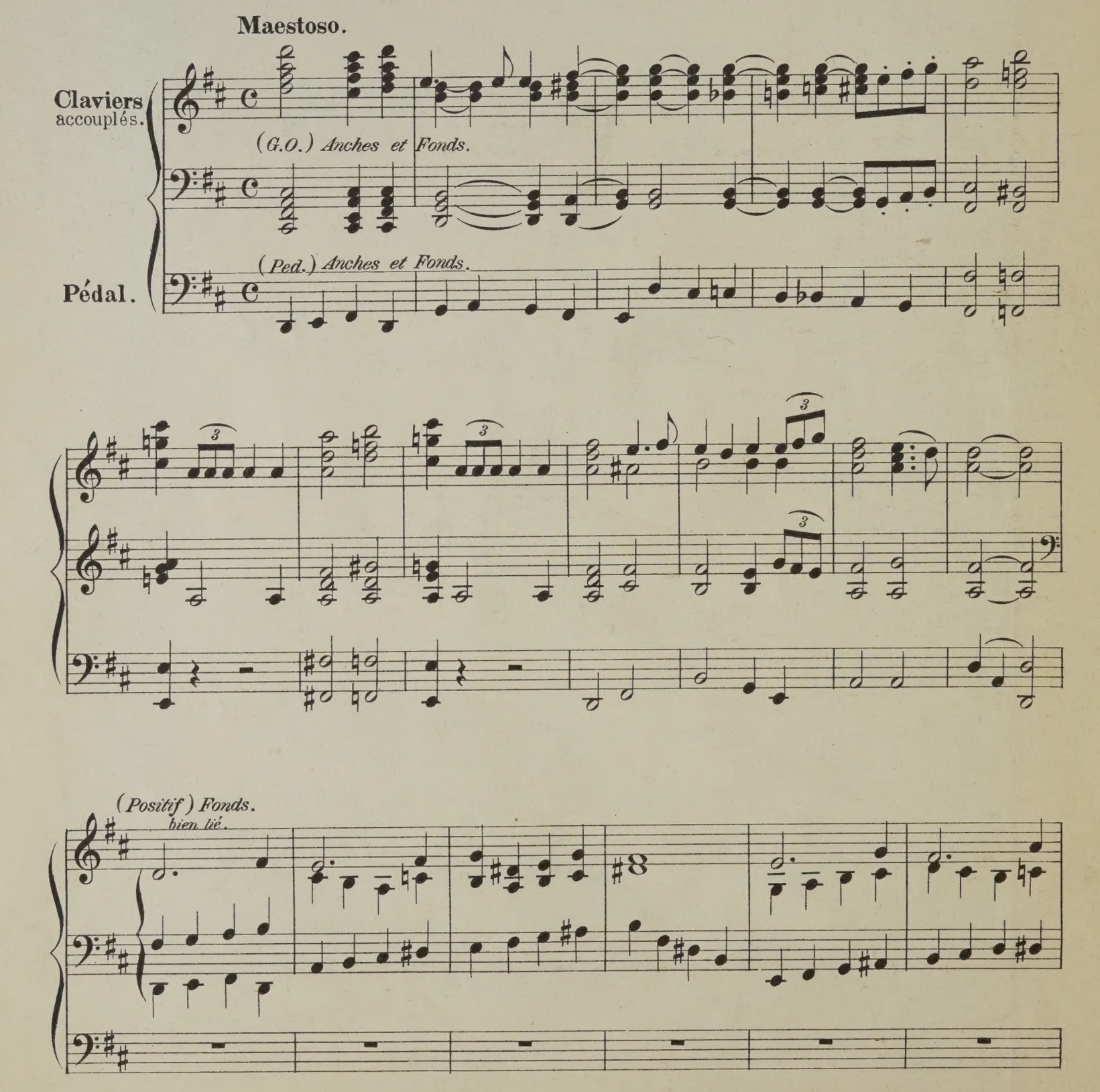
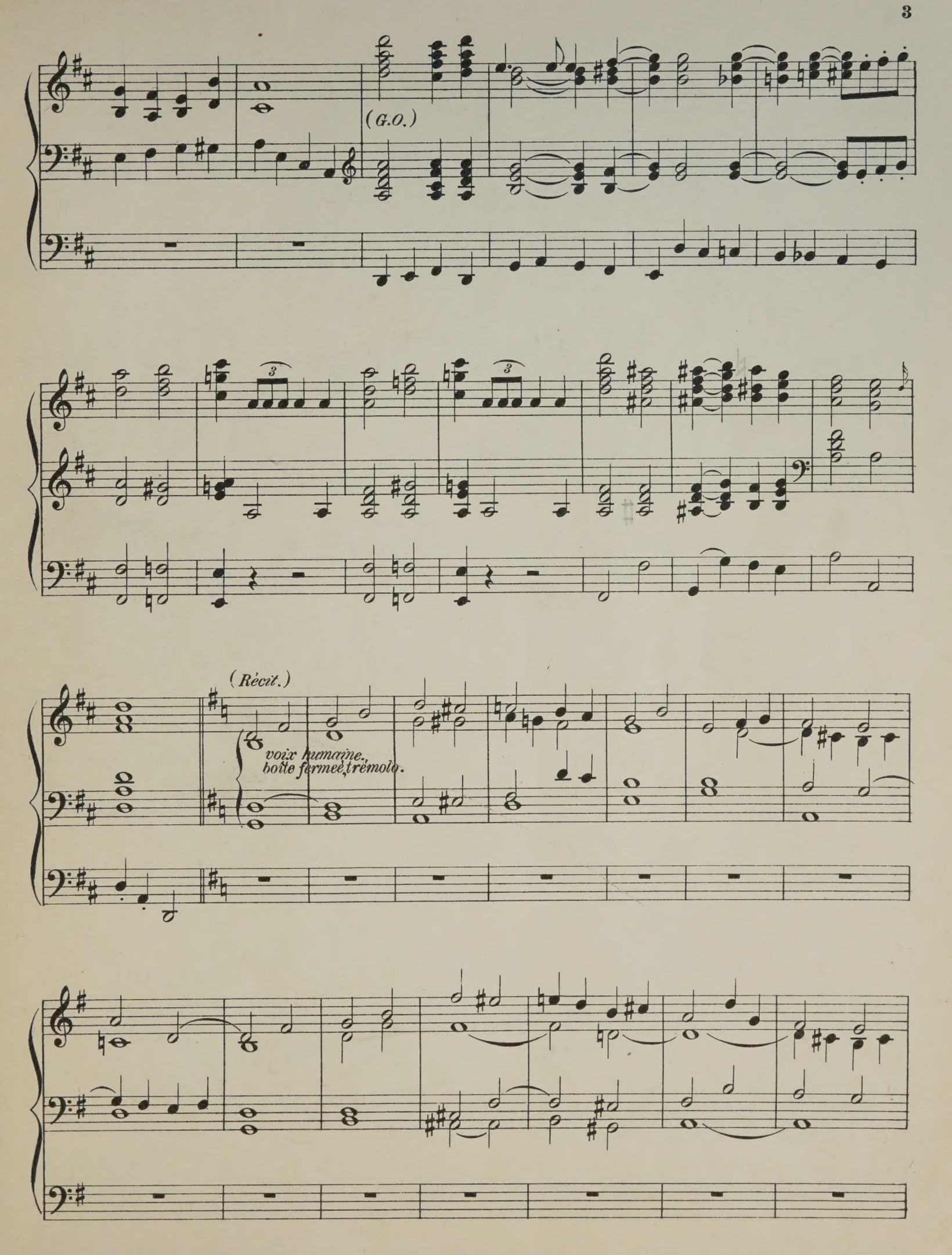
Six pièces pour le Grand orgue.

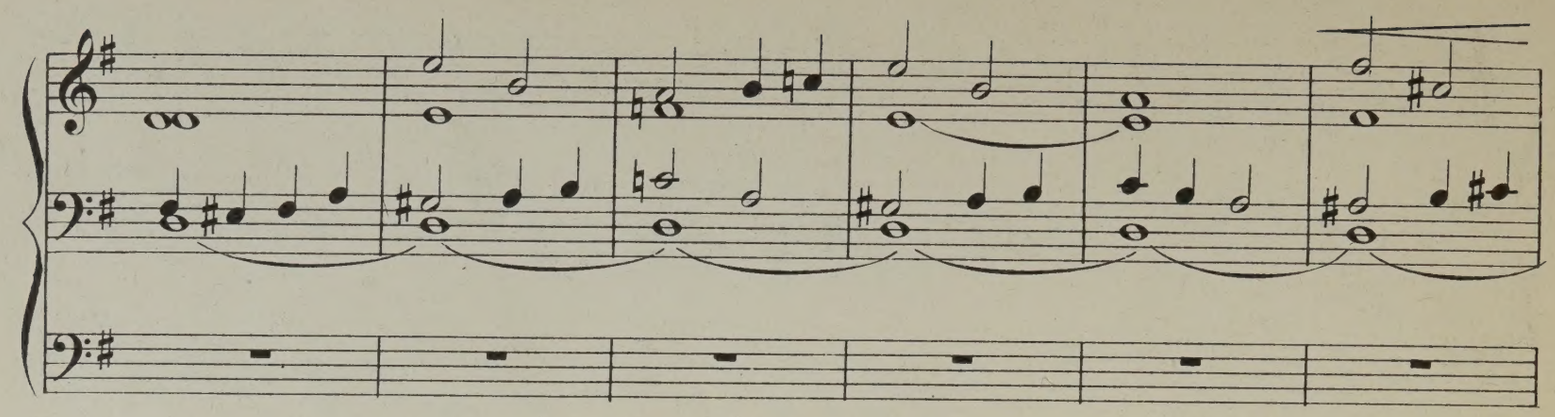
1.

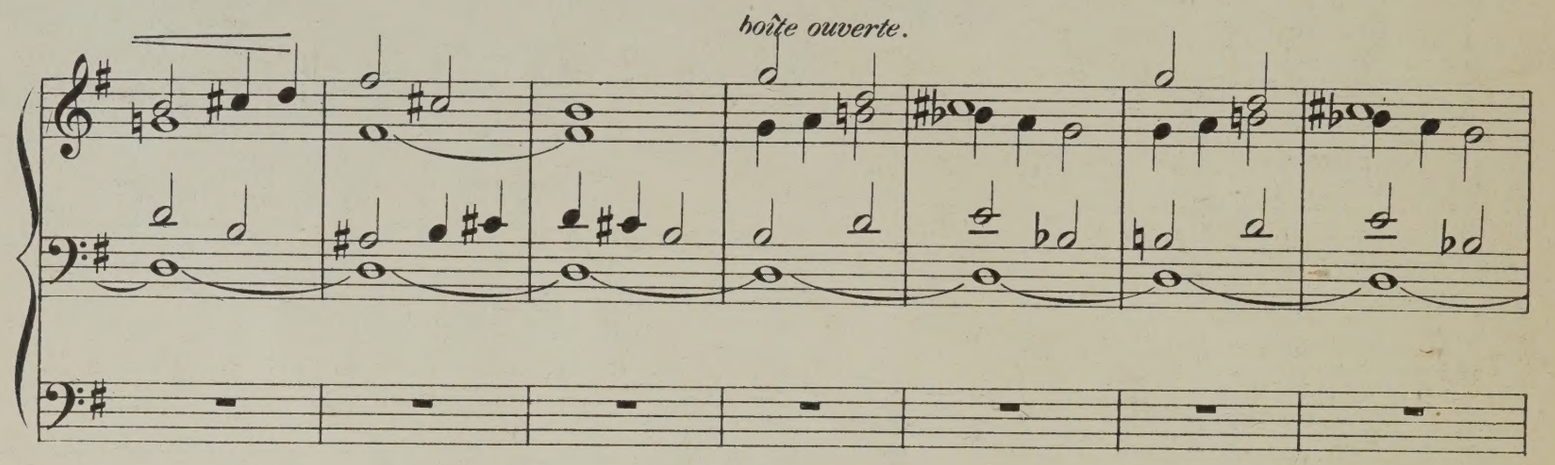
Introduction.

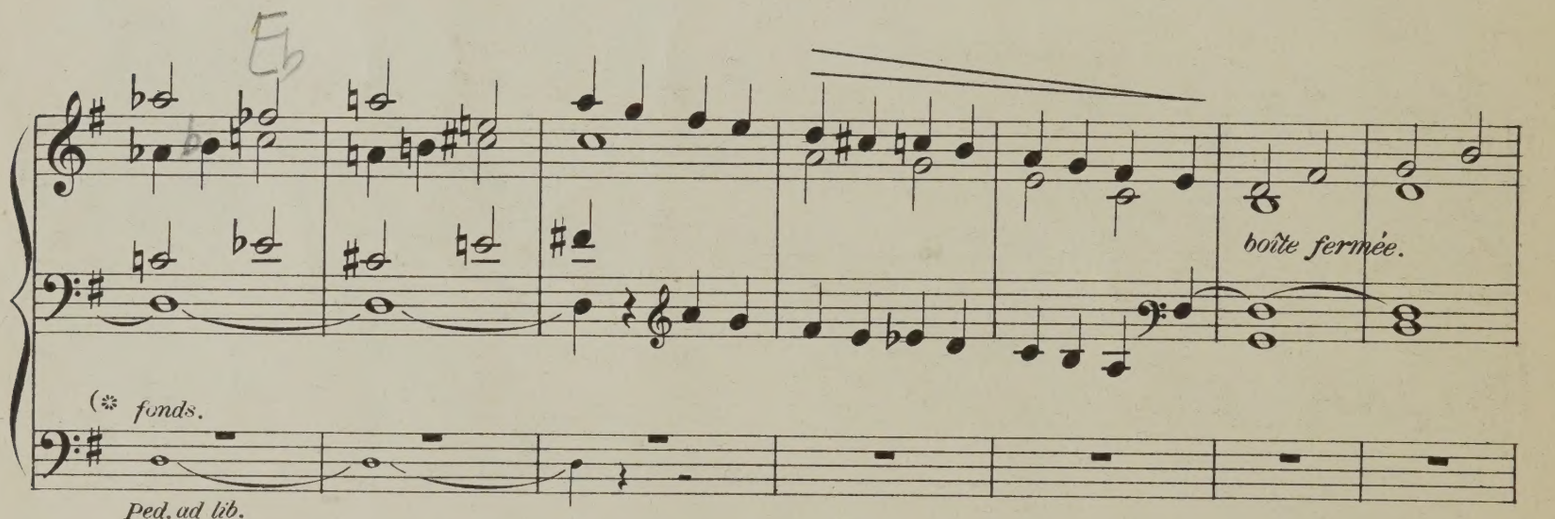
Paul Wachs.

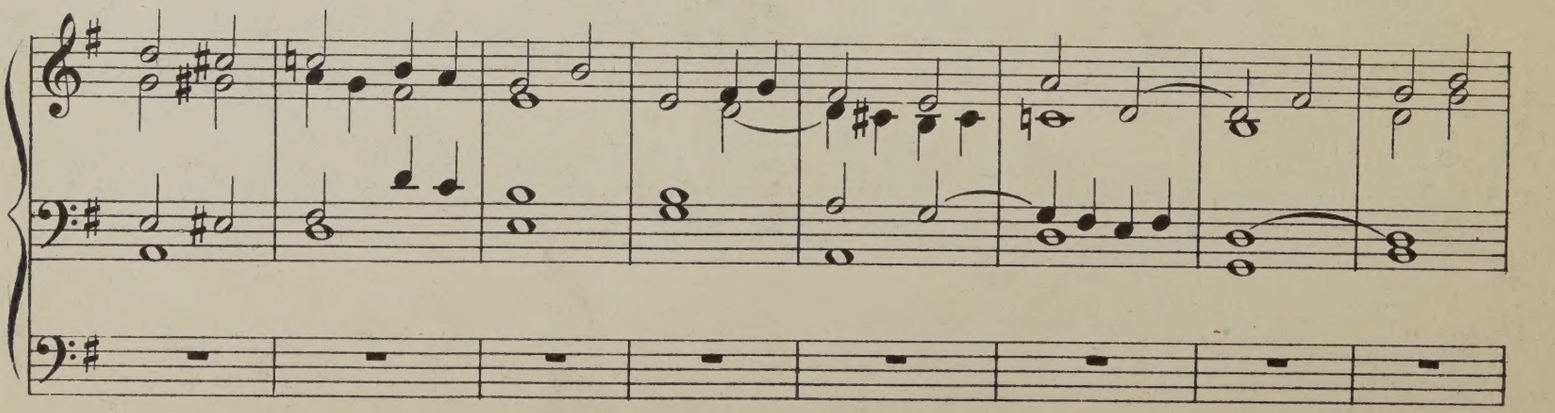



(G.O.)
(Récit.)
voix humaine.
boîte fermée, trémolo.









*) Les organistes dont la main est trop petite pour dépasser l'octave, pourront soutenir ce re à la pédale au lieu de le tenir avec le petit doigt.

con espressione.

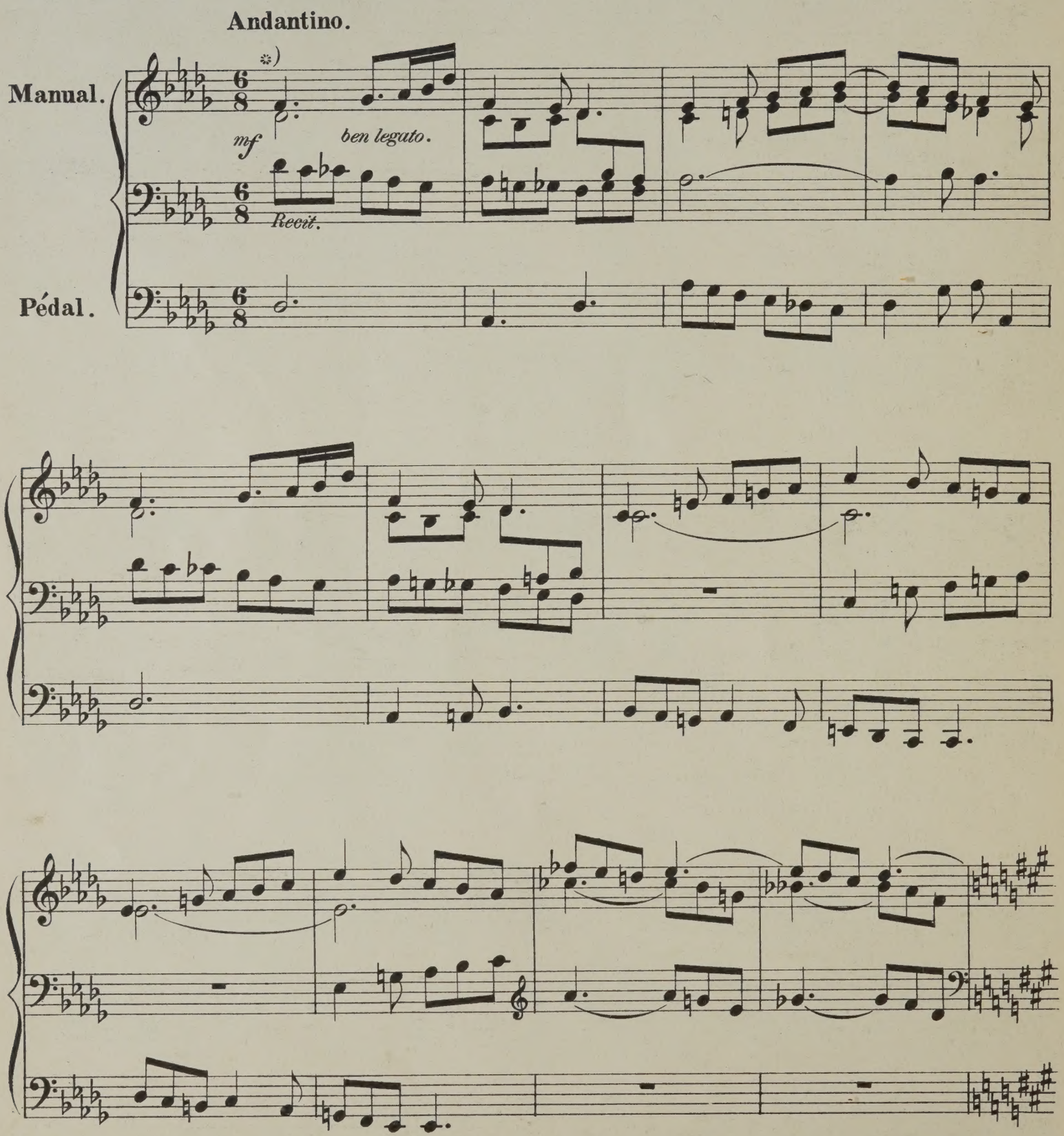
(*G.O.*) *anches et fonds. Clavier accouples.*

anches et fonds.

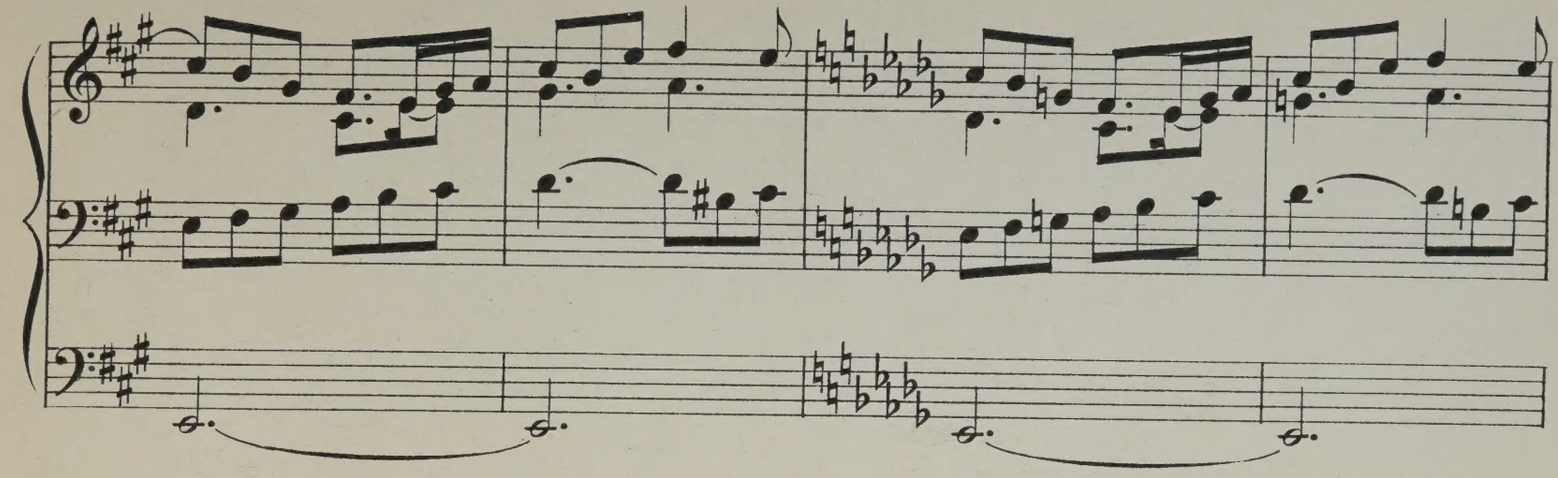
A Monsieur Eugene Gigont.

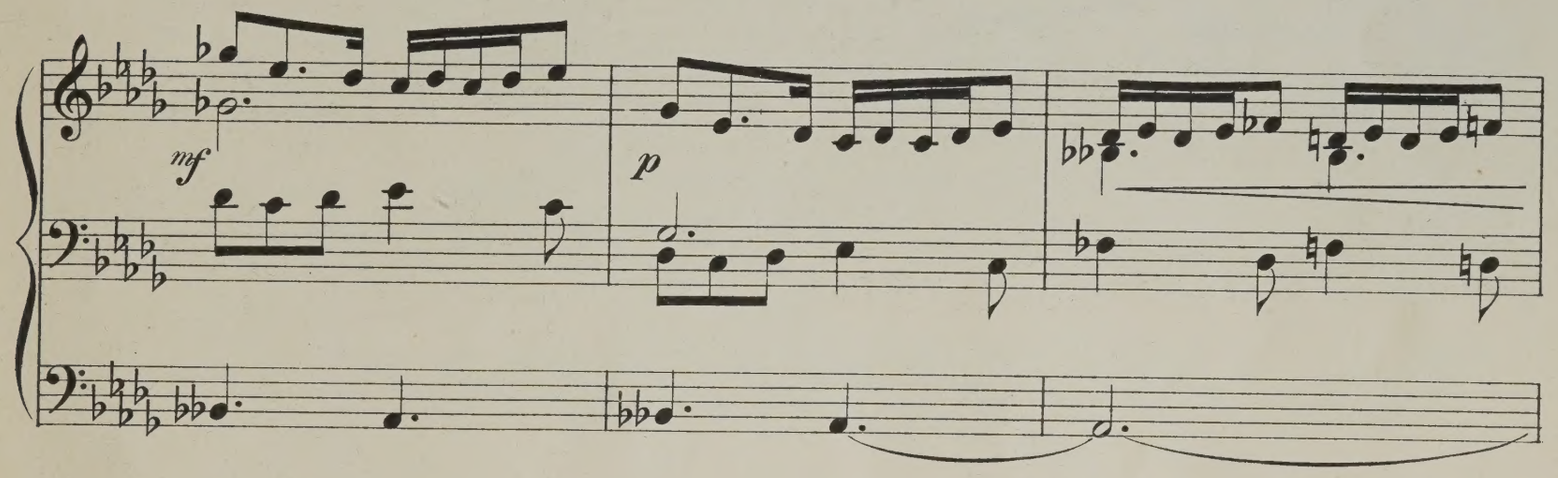
2.
Méditation.

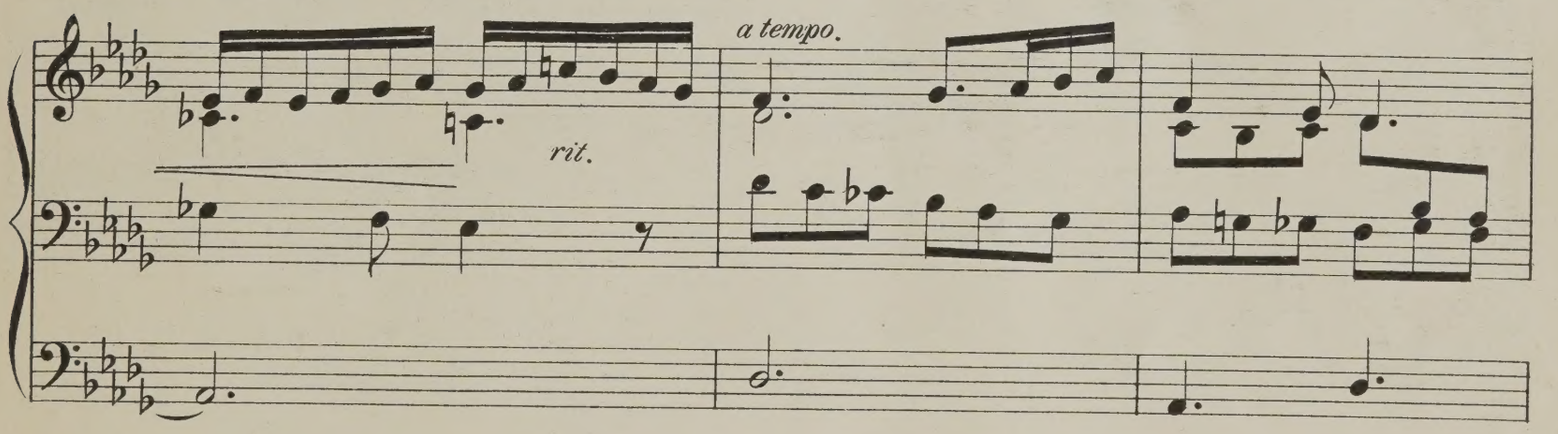
Paul Wachs.

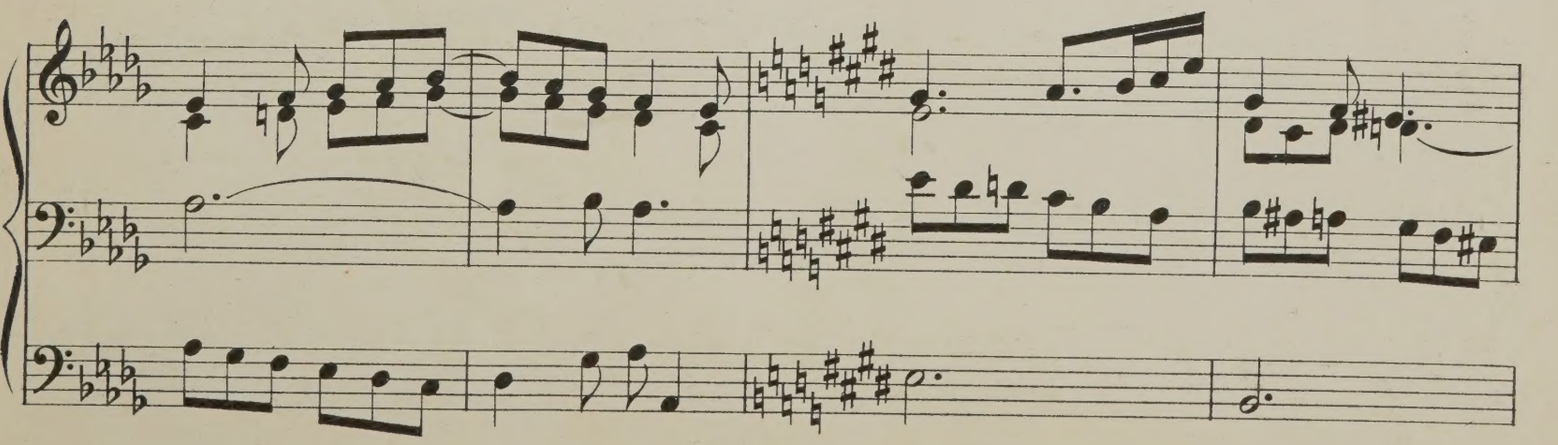


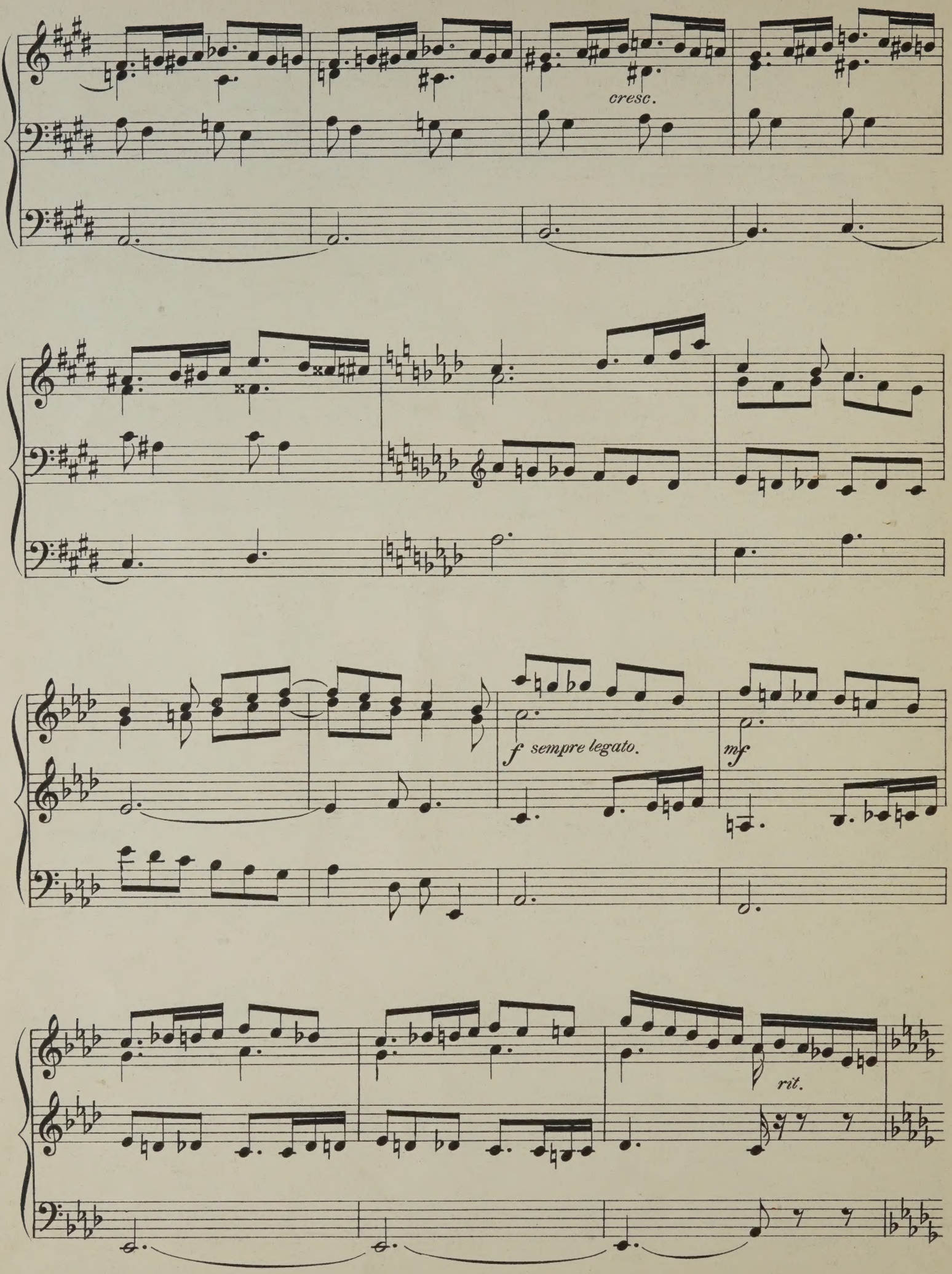
(* La Main gauche peut jouer la partie sur un Clavier séparé, ou sur le gd orgue accouplé, ad libitum.

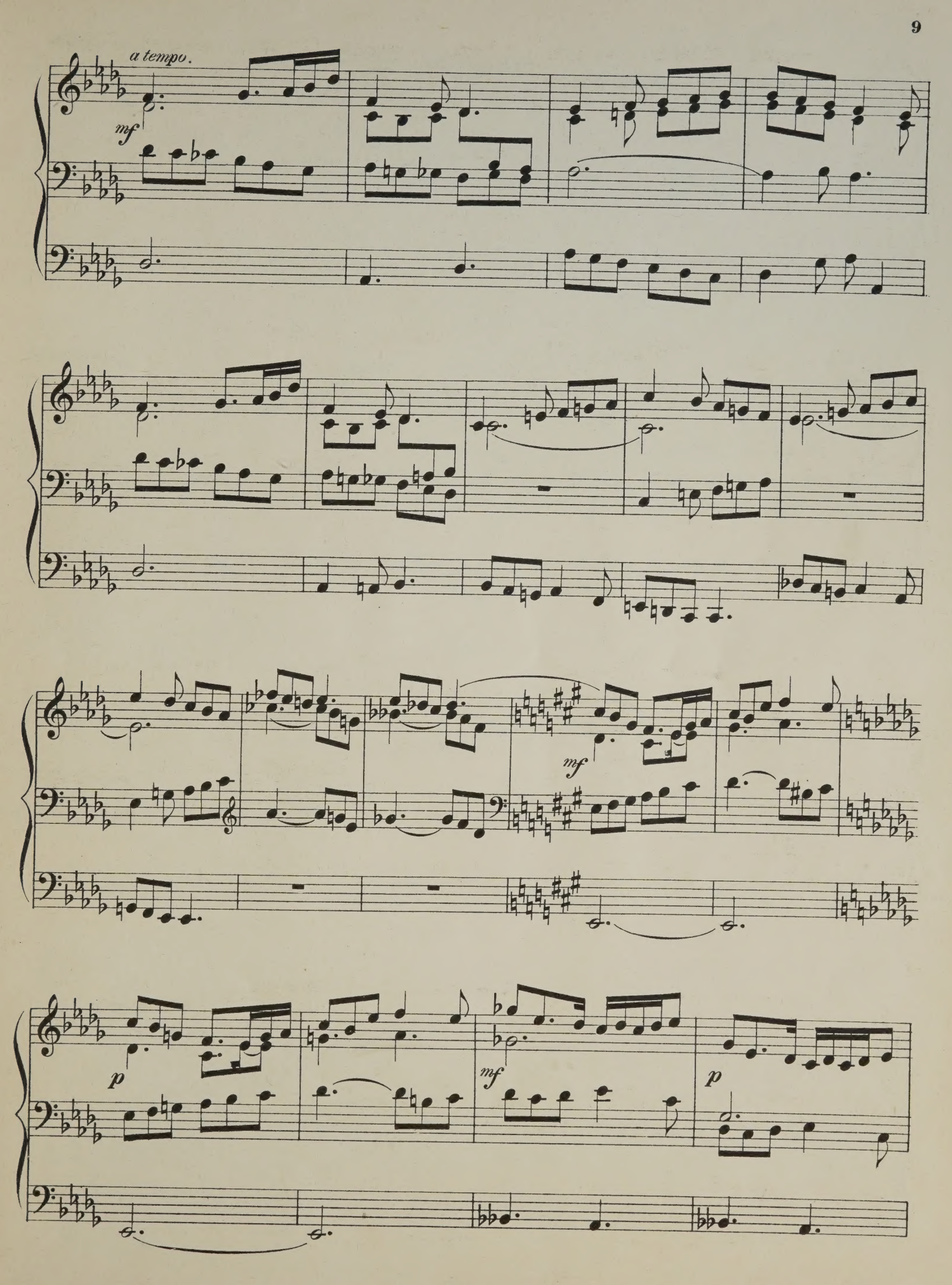


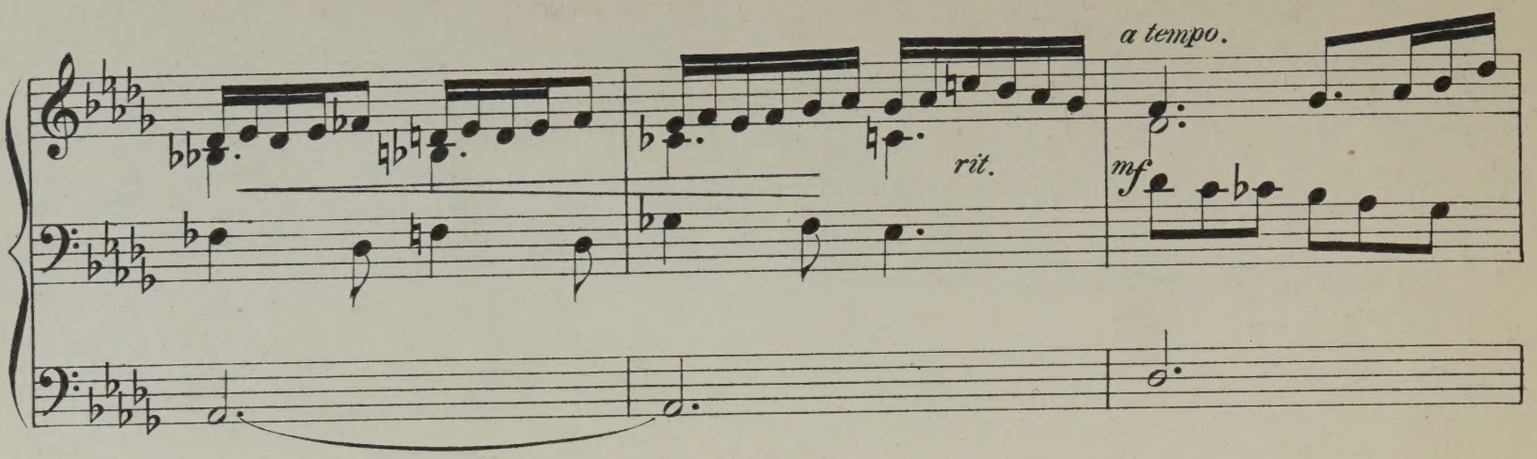

mf
p

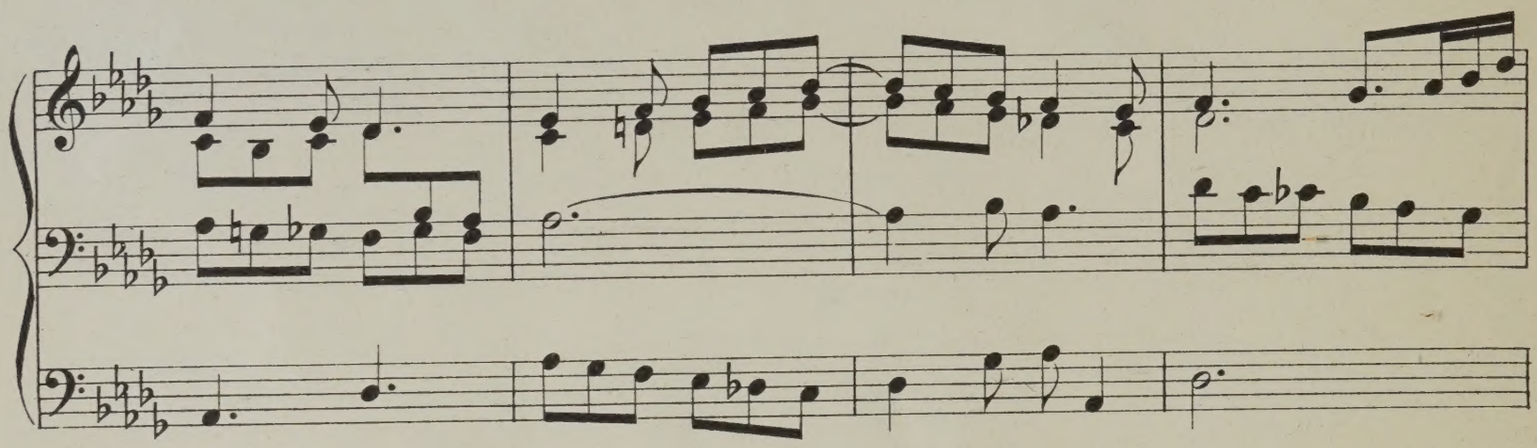

rit.
a tempo.

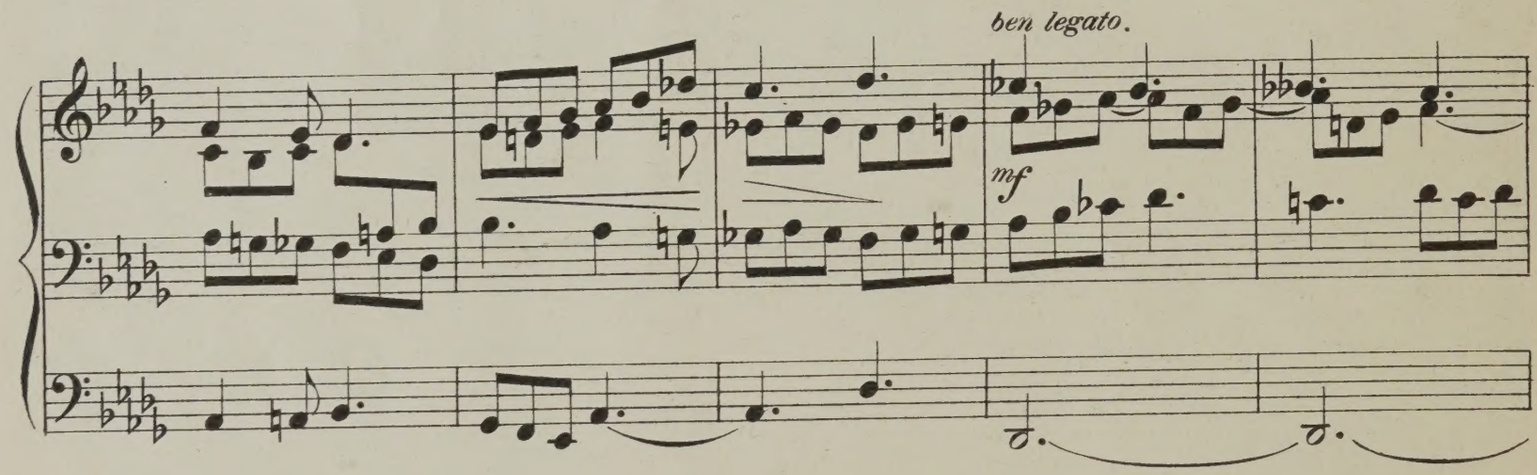


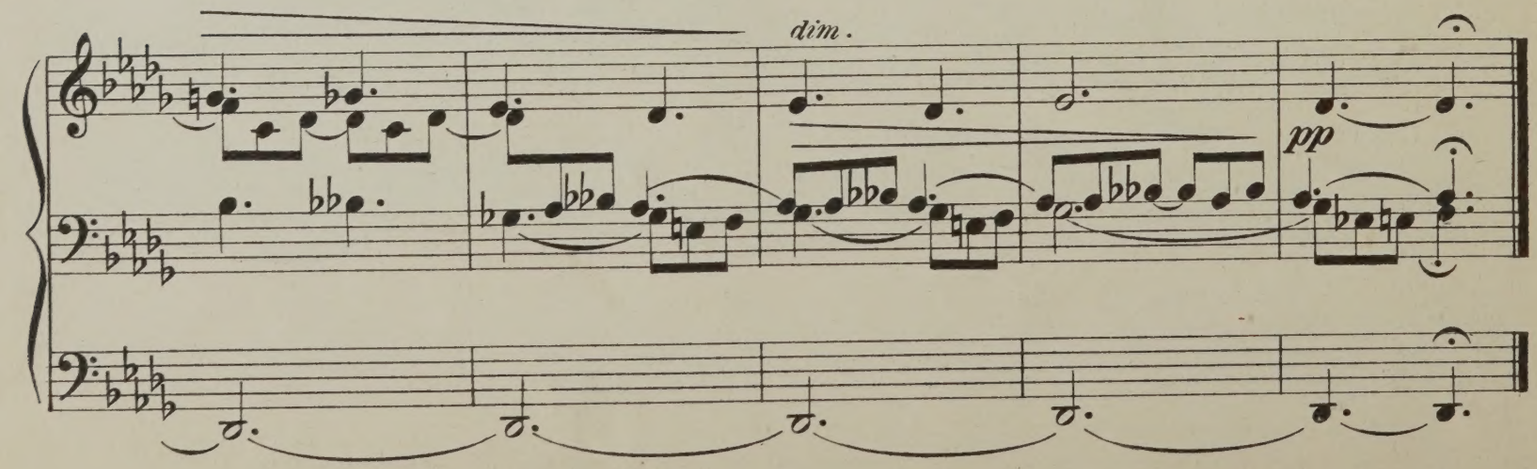

cresc.
f sempre legato.
mf
rit.


a tempo.
mf
mf
p
mf
p


a tempo.
rit.
mf




ben legato.
mf

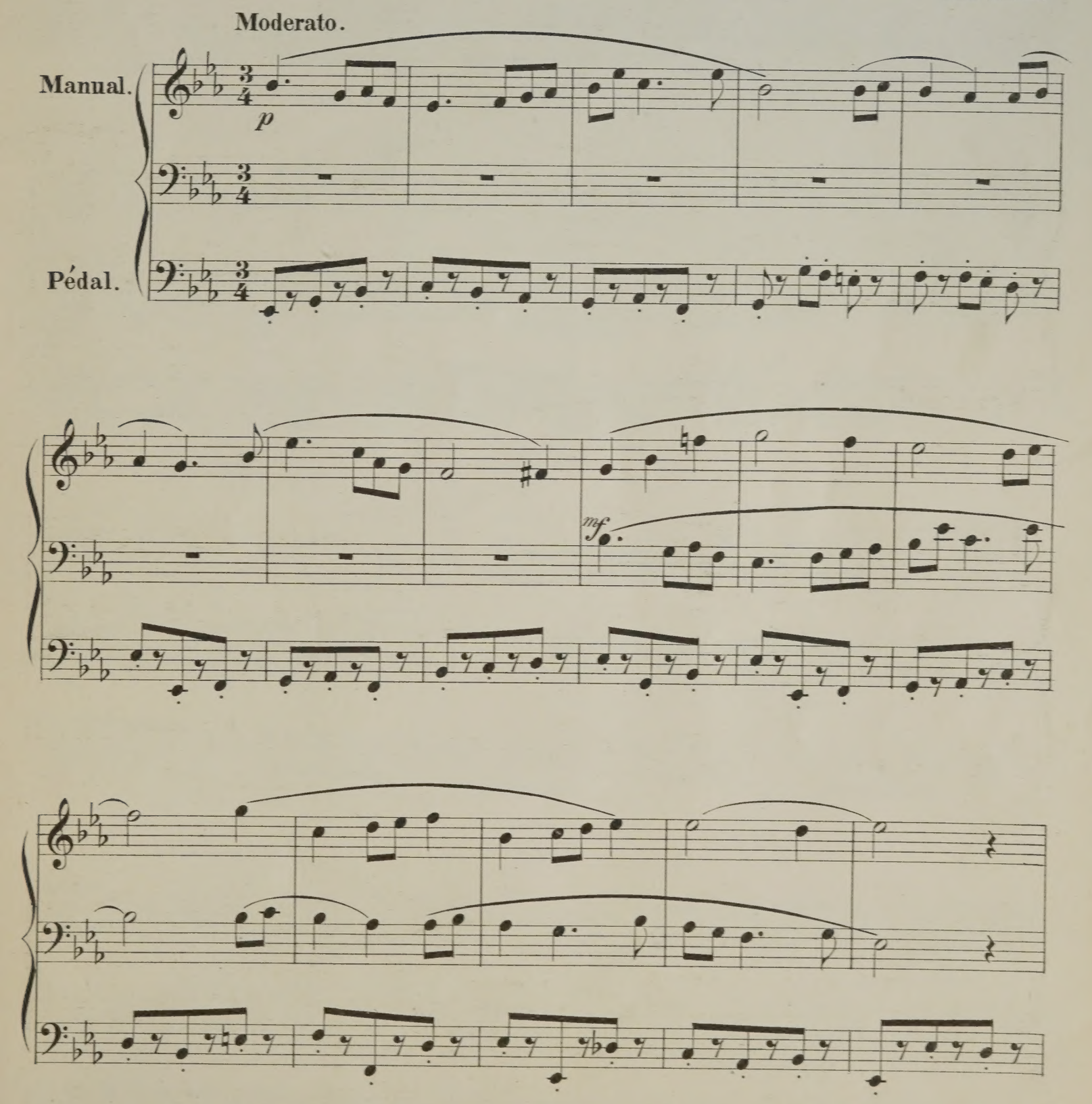

dim.
pp

Légende.
Récit _ Ht bois.
Positif _ Bourdon de 8.
Pédale _ Bourdon 8 et 16.
Claviers séparés.

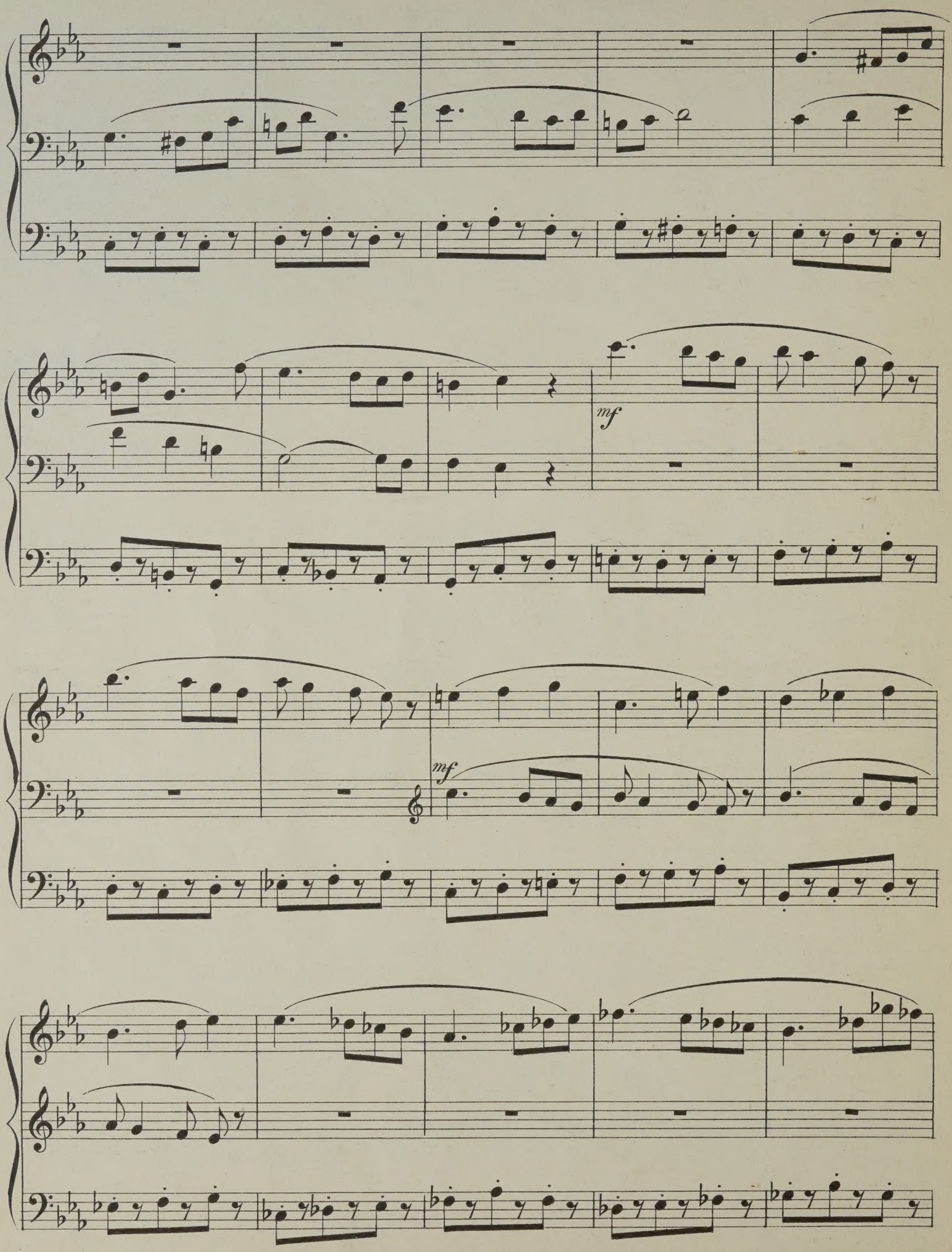
3.

Trio Classique.

Paul Wachs.



*) A défaut de 2 Claviers, les deux mains peuvent jouer sur un seul, en tirant seulement Flûtes et Bourdons de 8.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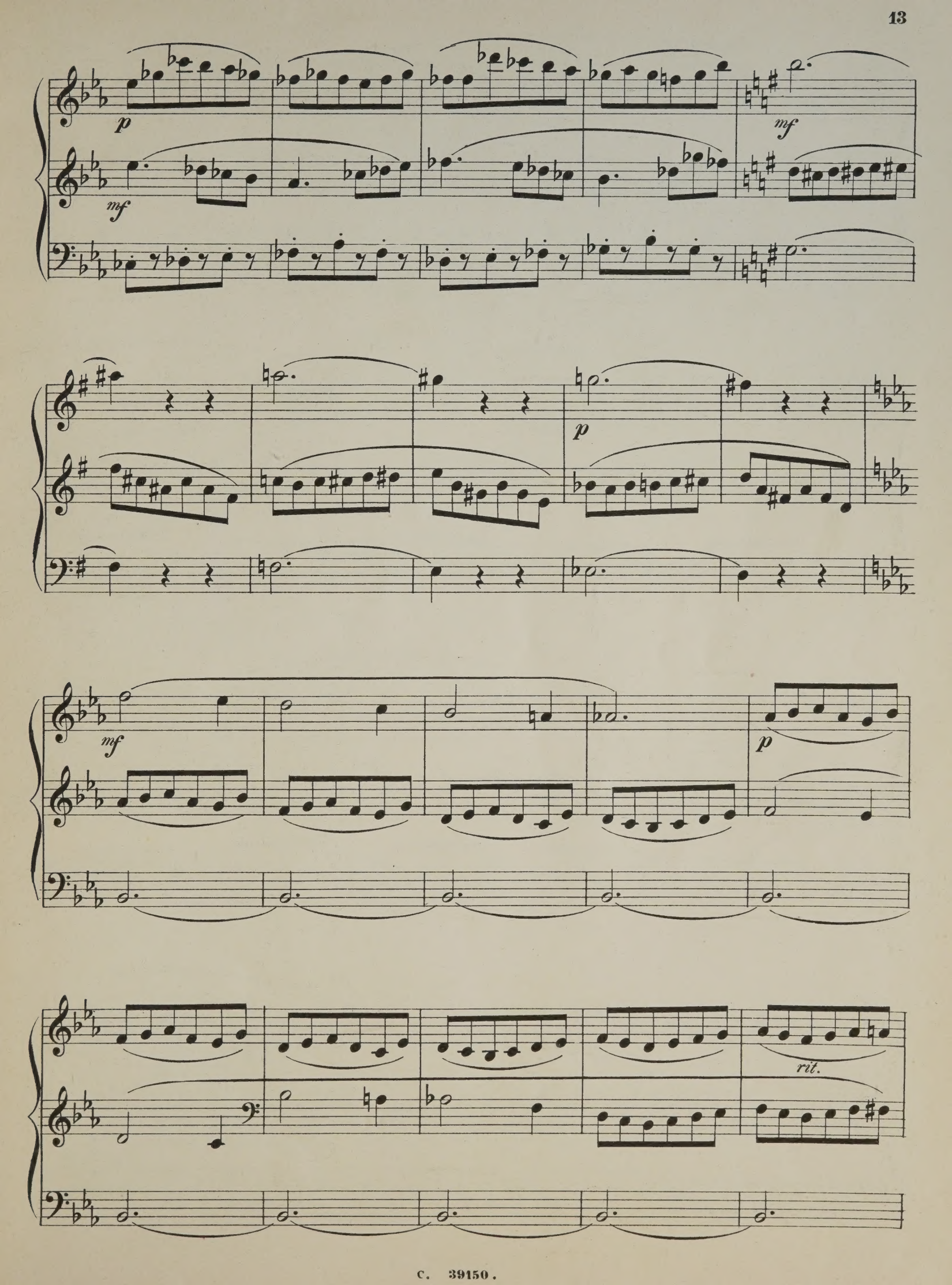
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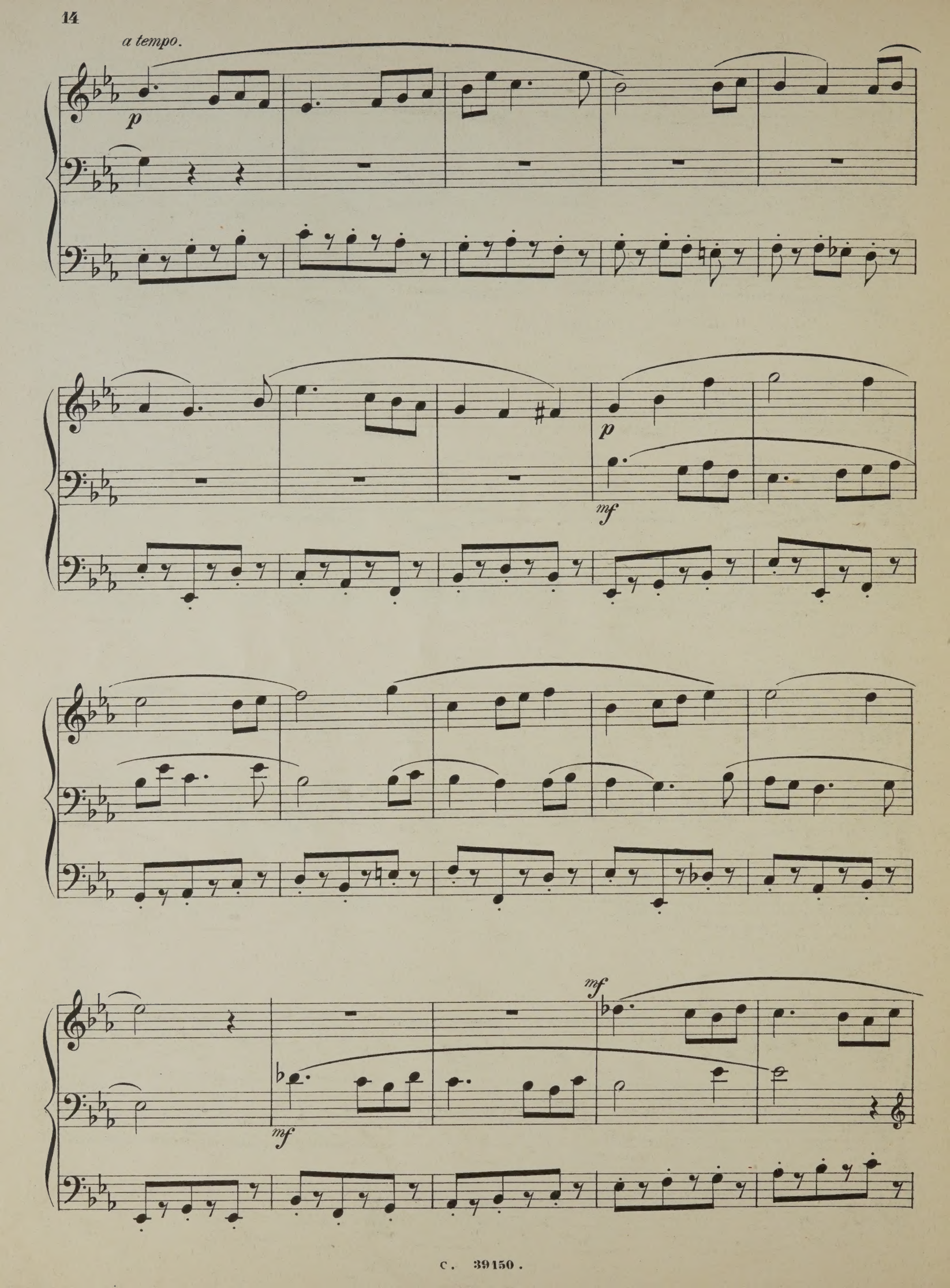
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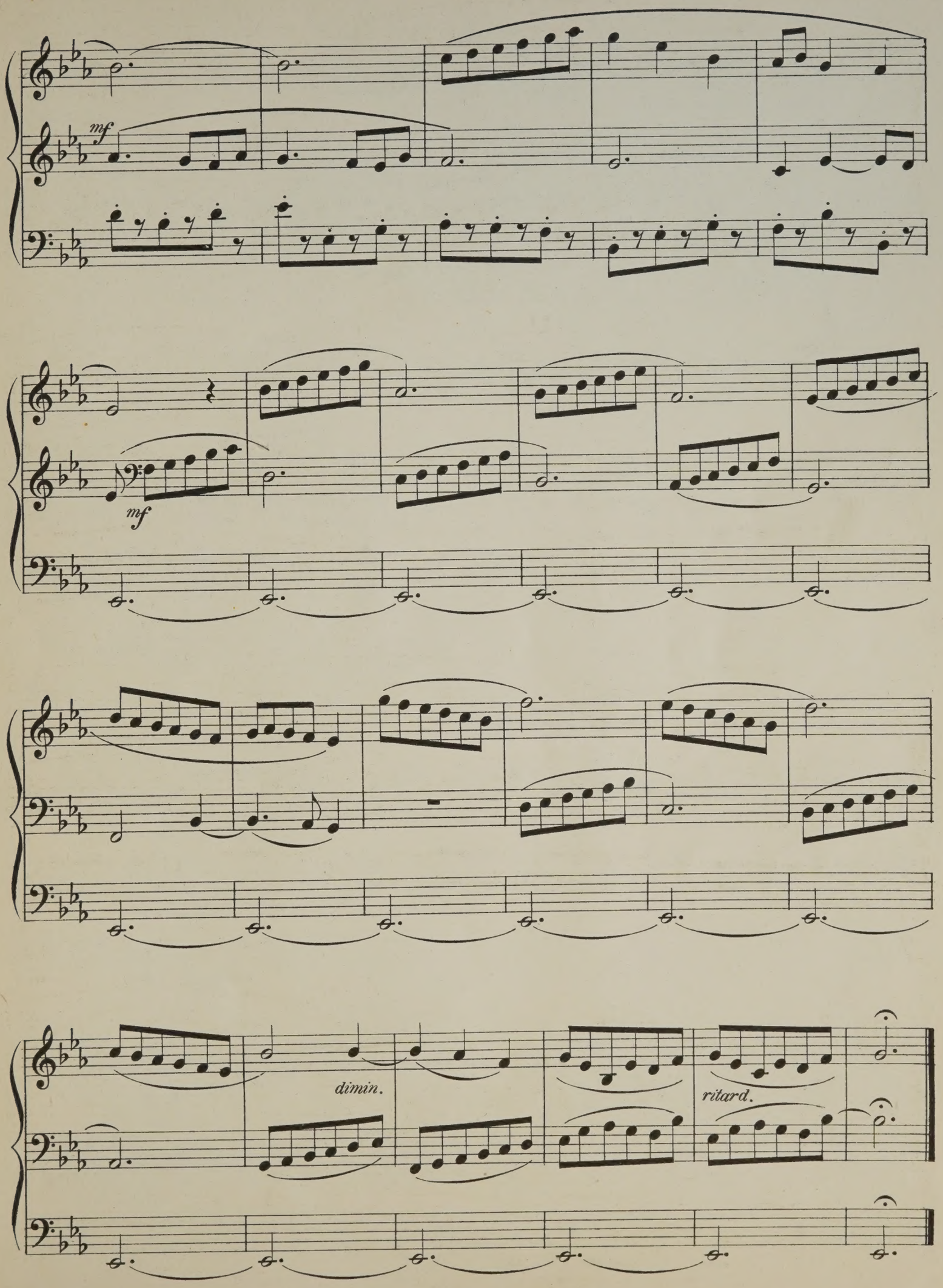
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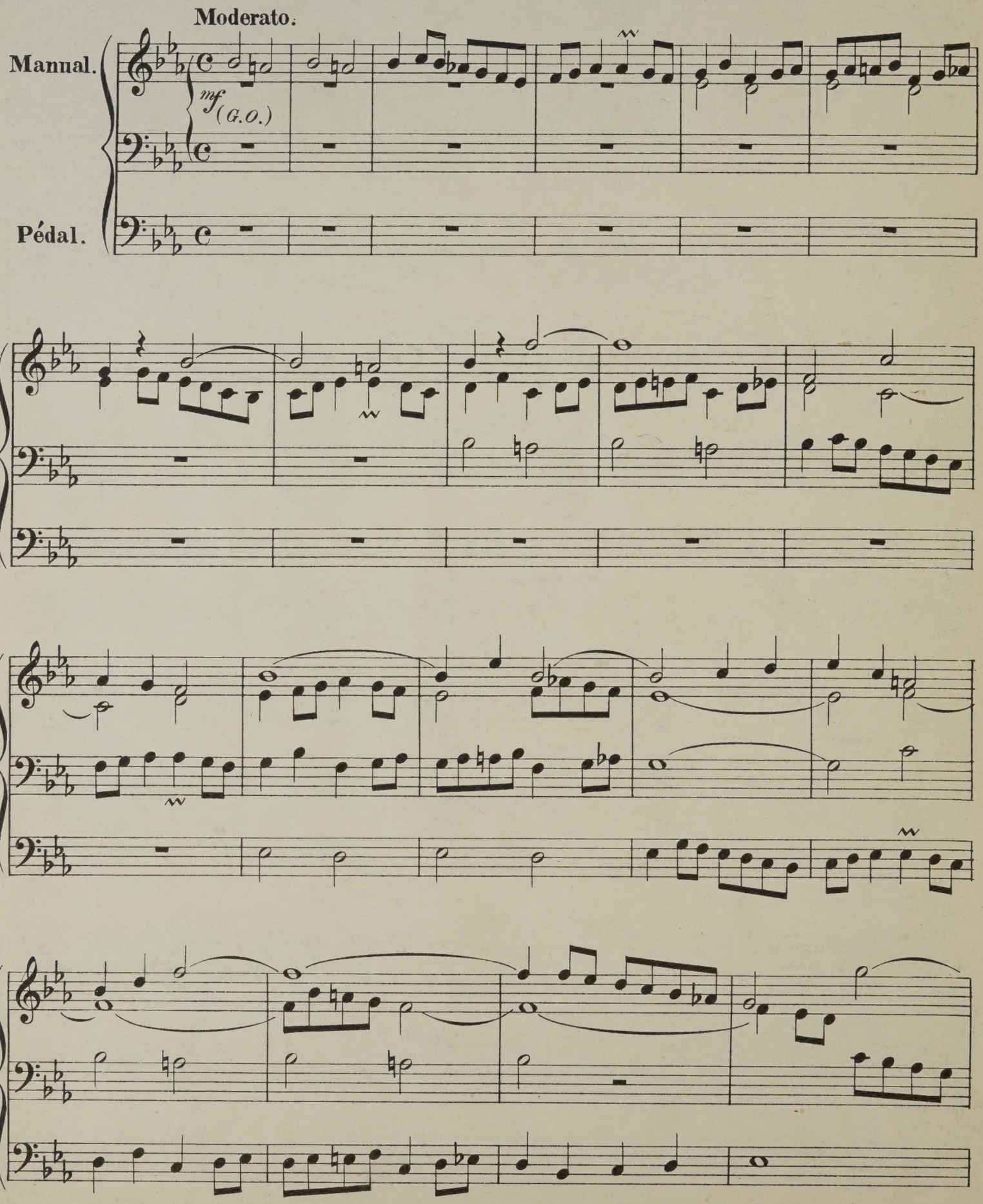
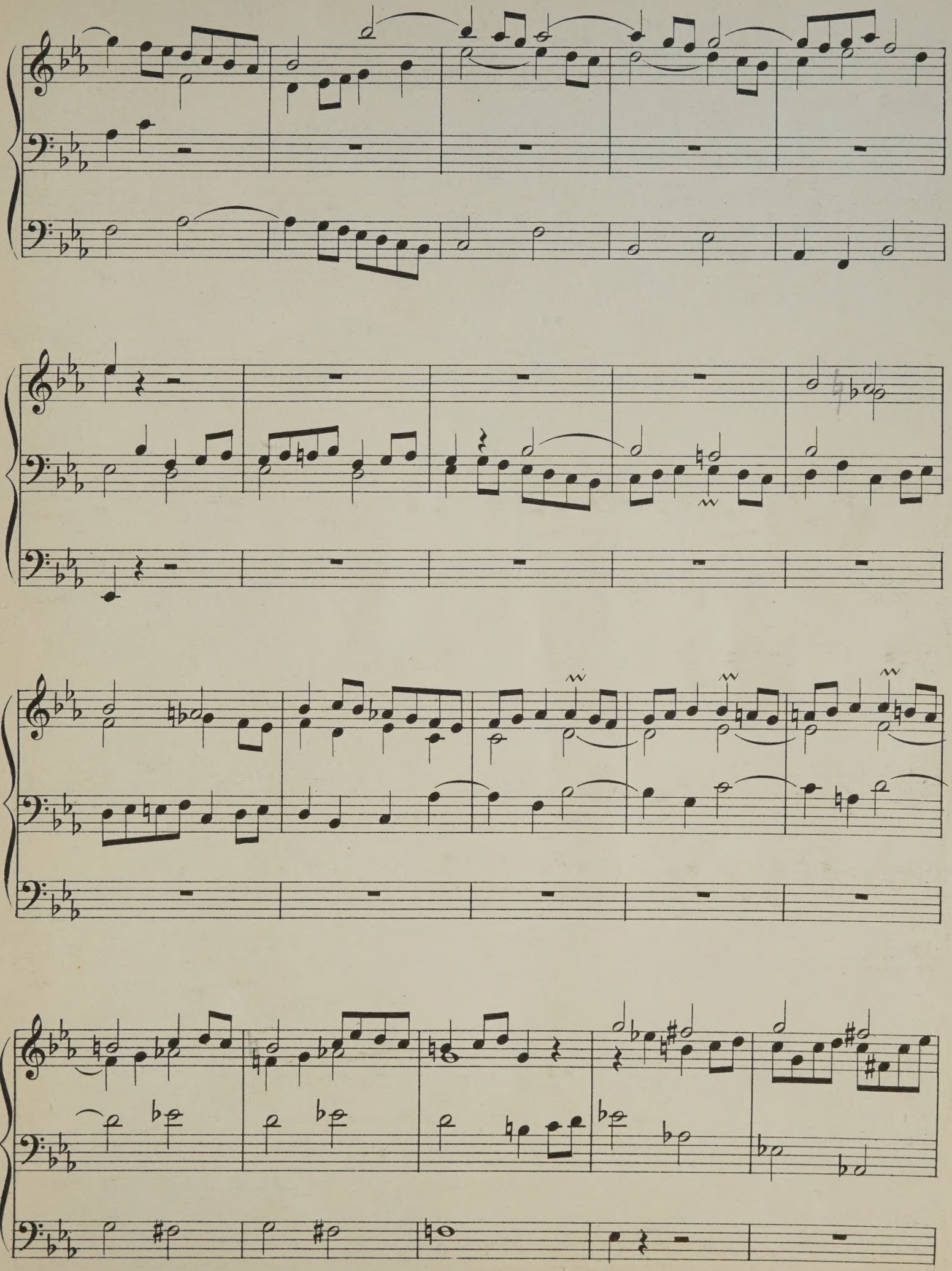
ritard.

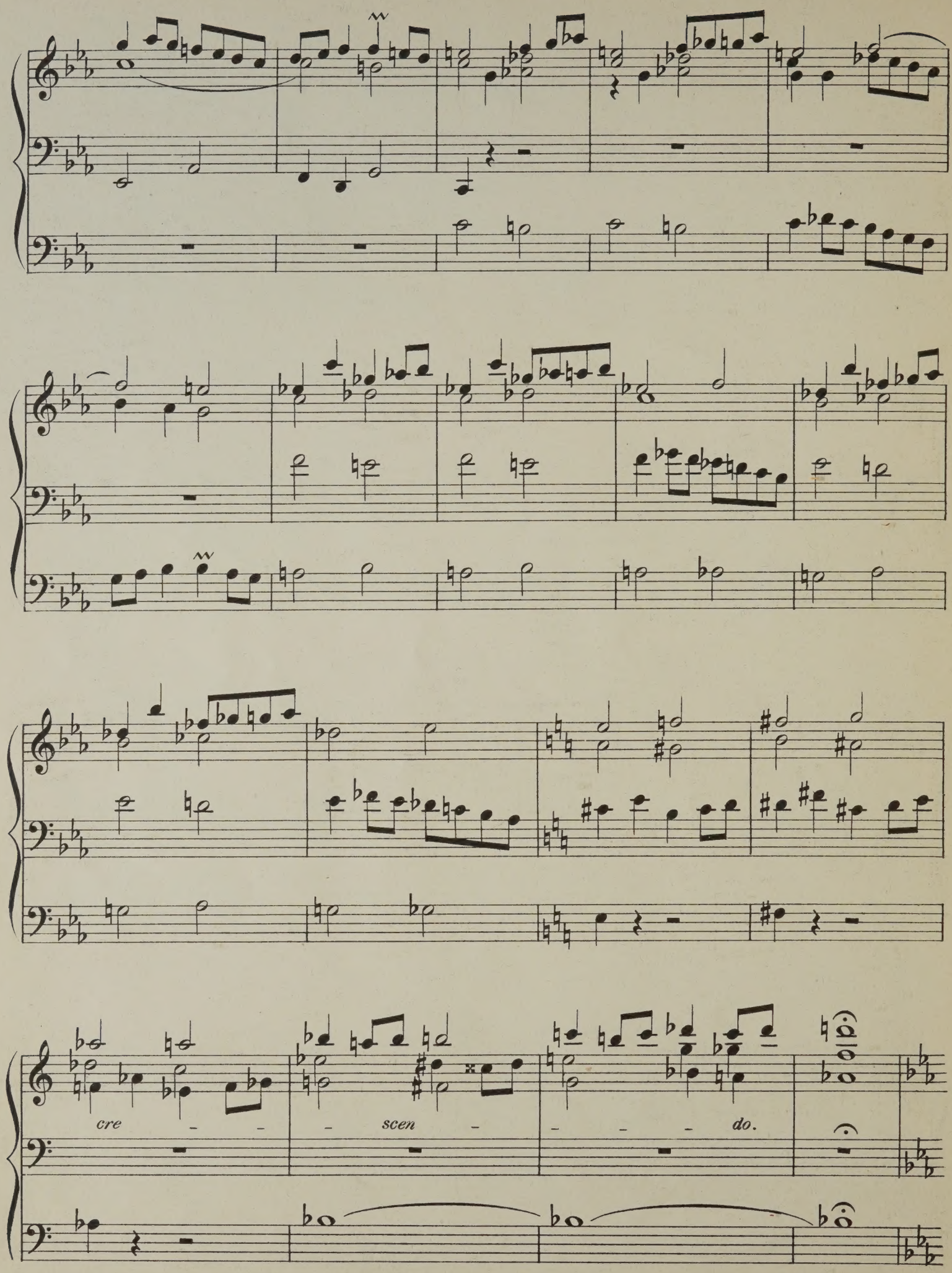
Claviers Accouplés ou Gd Orgue
- Recit — Fonds de 8 et anches
- G.Orgue — Fonds de 8
- Positif — Fonds de 8
- Pédales — Fonds de 8 et 16

4.
Fuguette pastorale.

Paul Wachs.






cre - - - scen - - - - do.

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en élargissant.

mf

5.

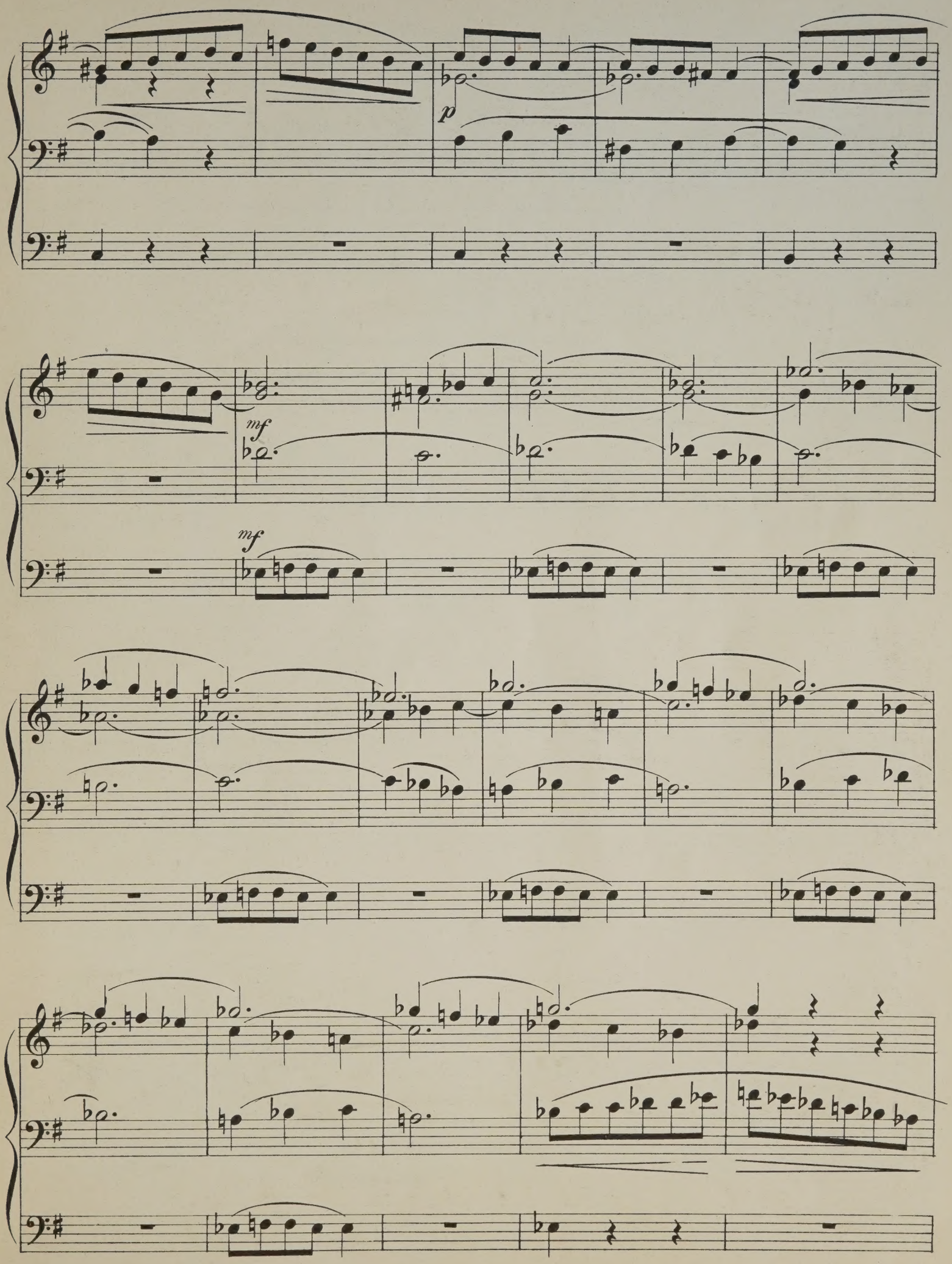
Recit. Voix céleste.
G.O. Gambe ou Cello.
Ped. Flûte et Bourdon **8** et **16**.

Andante religioso.

Paul Wachs.

Andantino.

Récit.
G. O.
Pédal.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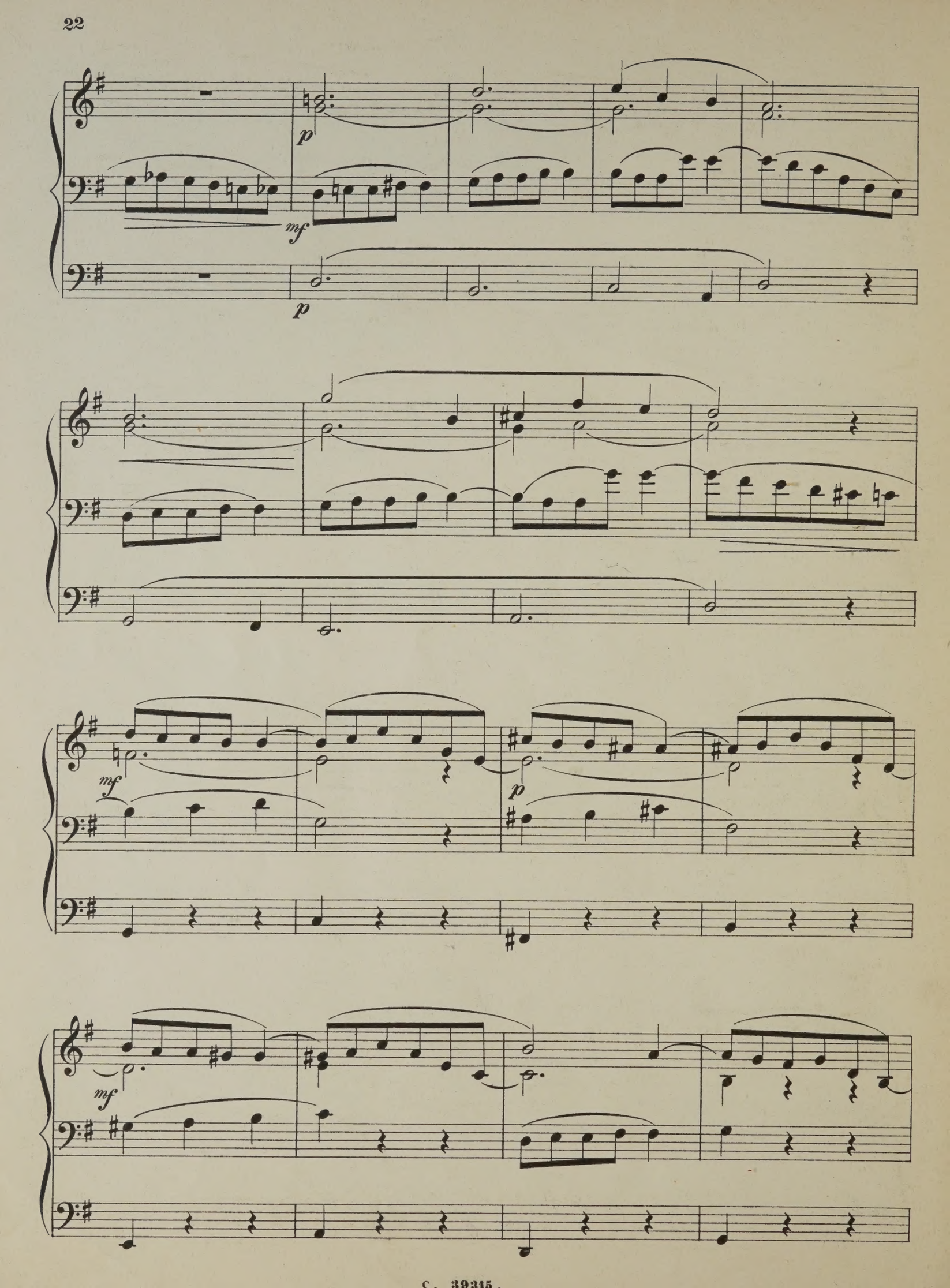
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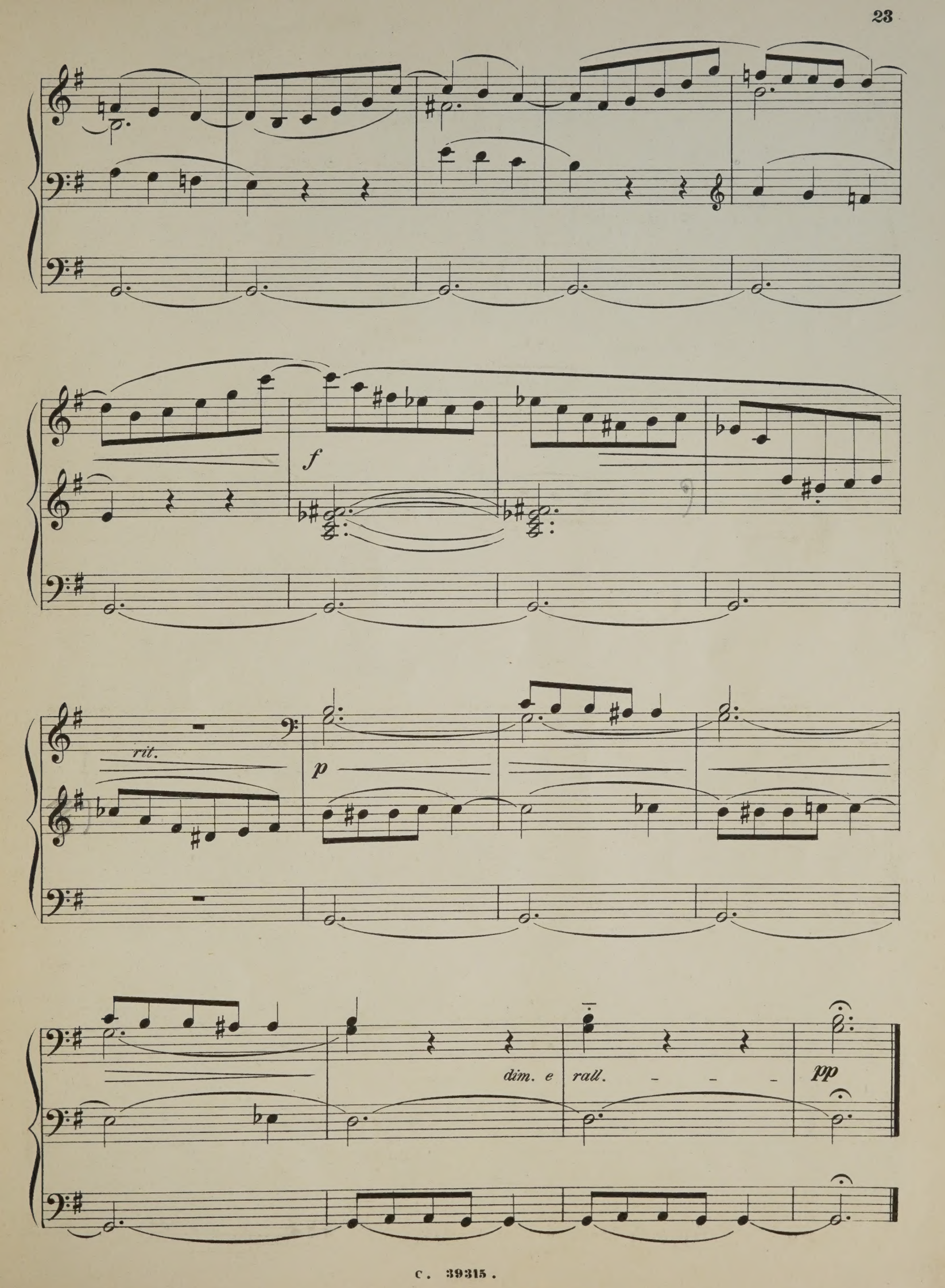

f
rit.
p
dim. e rall.
pp

6.

Entrée triomphale.

5 min.

GRAND CHOEUR.

Tempo di Marcia.

Paul Wachs.

Manual.

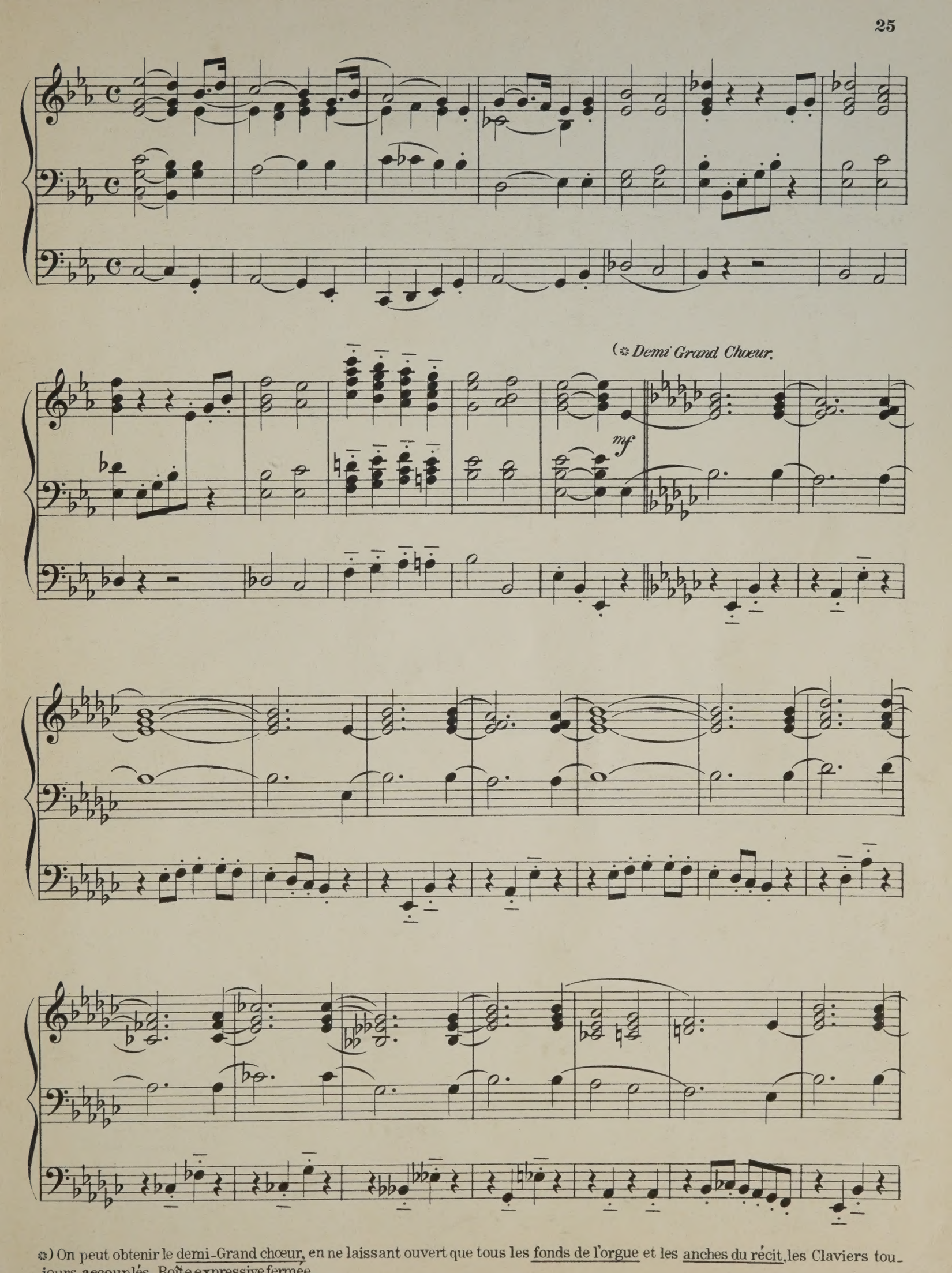
ff

Anches et fonds

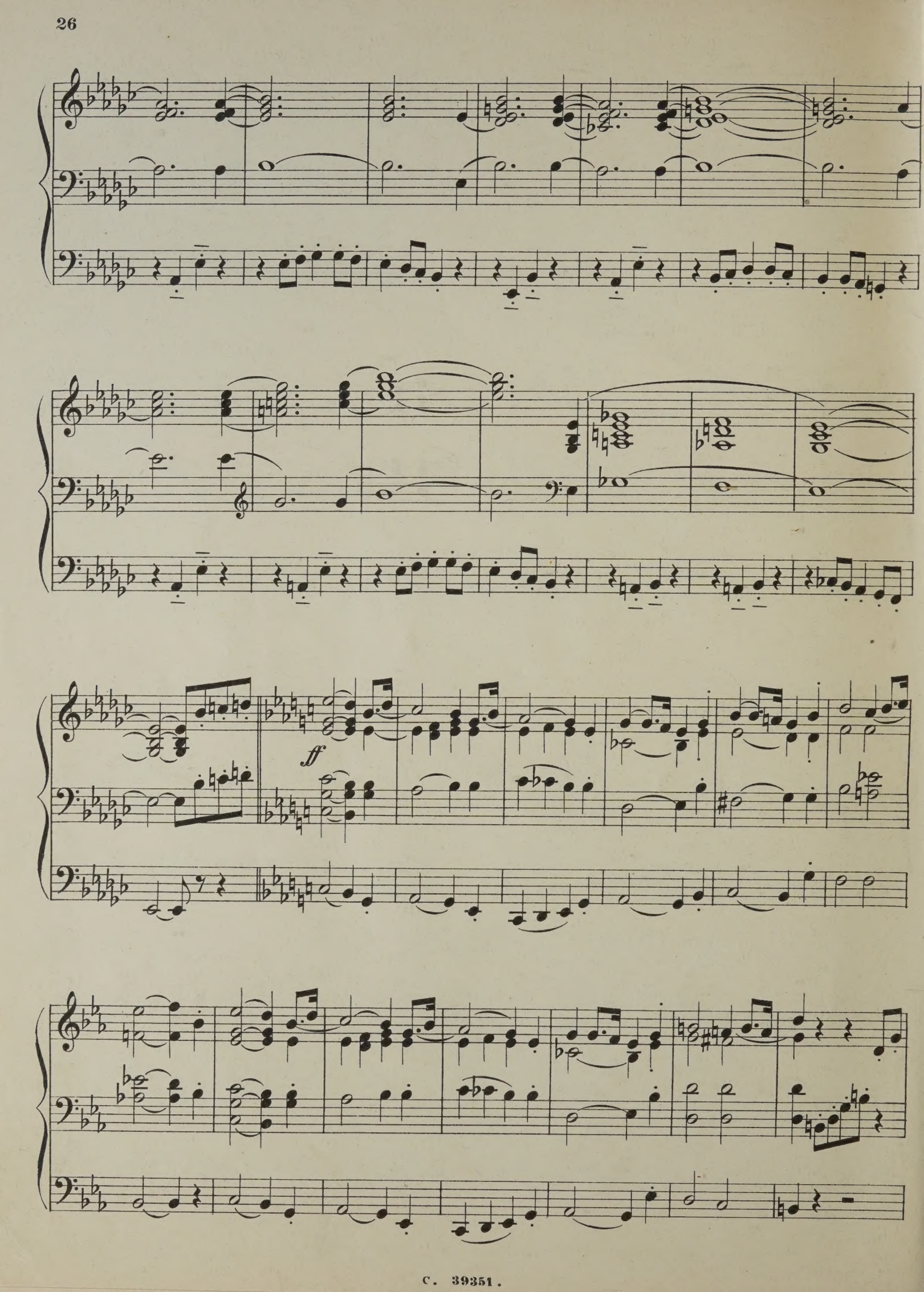
Claviers réunis.

Pédal.

Ped. accouplée.



*) On peut obtenir le demi-Grand chœur, en ne laissant ouvert que tous les fonds de l'orgue et les anches du récit, les Claviers toujours accouplés. Boîte expressive fermée.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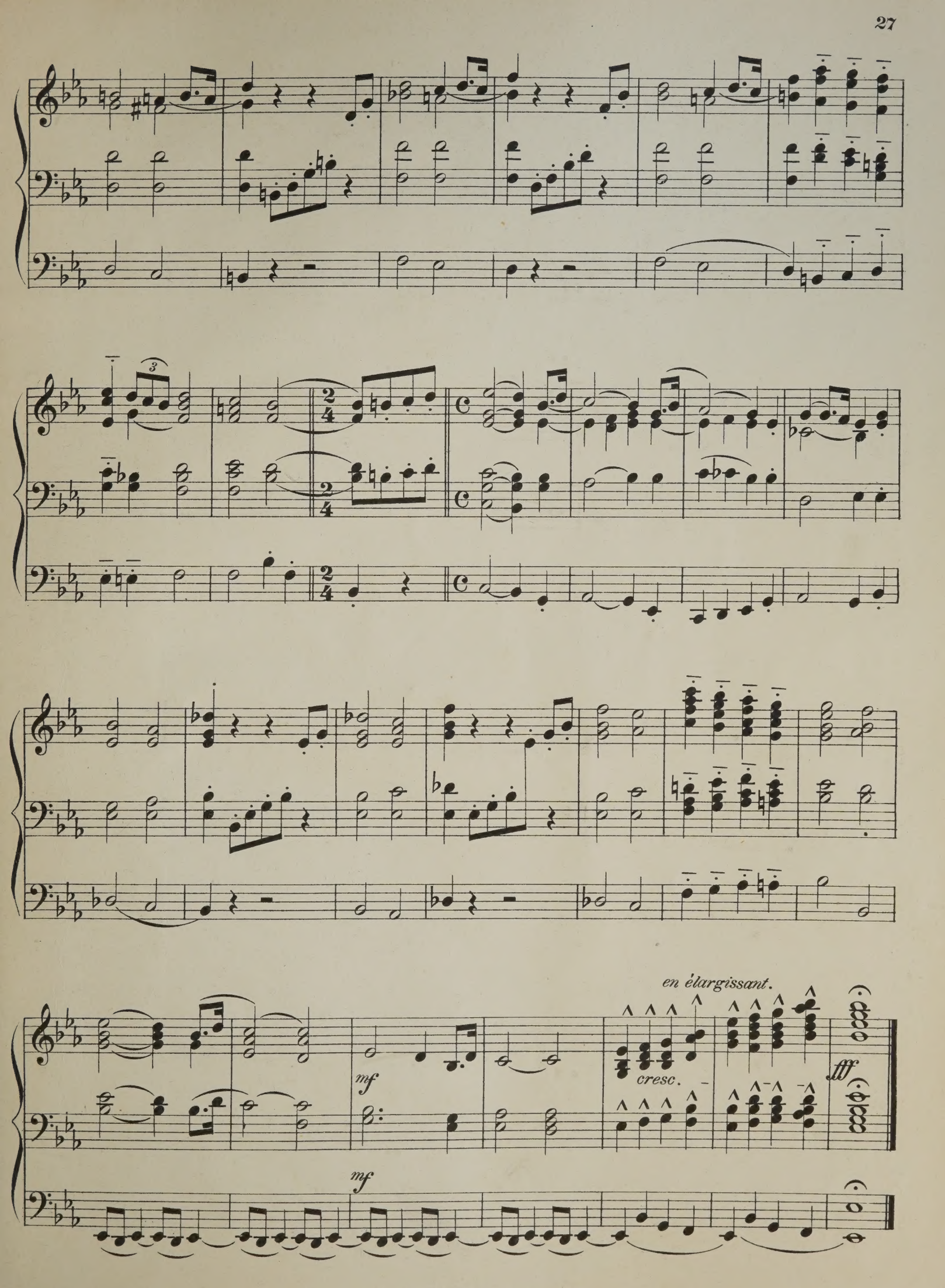
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